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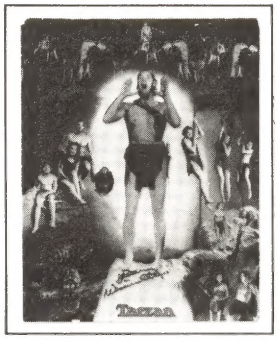

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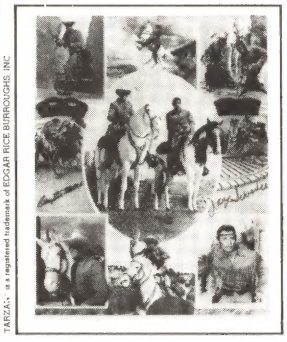

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VOLUME 13, NO. 9/$1.50 FEBRUARY 1980

THIS MONTHS COVER:

"No two people have ever been so much in love," Vivien said at the time of her marriage to Laurence Olivier in 1940, the year this portrait was taken.

Reproduced for HSM by Yani Begakis.

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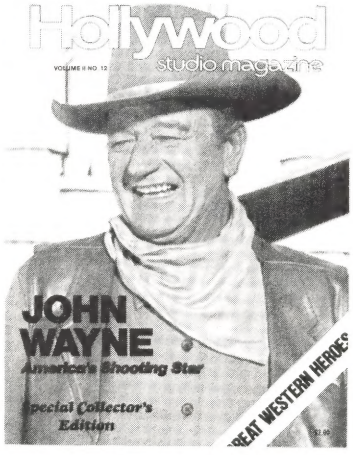

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MOVIEREEL

FOLLOW THE YELLOW BRICK ROAD . . .

If you want to follow the yellow brick road, you must first find one — which is exactly what the New York State Department of Transportation intends to do. The state is accepting bids for the construction of two yellow brick sidewalks in the town of Chittenango, where **L. Frank Baum,** author of "The Wizard of Oz" and other books about the fabled land and its colorful characters, was born. The sidewalks will extend 500 feet on either side of the main street and must be able to withstand "angry witches and winged monkeys."

JAMES STEWART AFI AWARD

February 28 is the date for the eighth annual presentation of AFI Life Achievement Award which goes this year to veteran actor James Stewart. George Stevens Jr. director of AFI announced the award at the AFI National conference

James Stewart has been an actor known for his tremendous professional skills as well as charm and popularity for four decades; winner of the Academy Award for best actor in 1940. CBS will telecast the event in prime time, the week following.

Stewart 71, brought his slow drawl to nearly 80 films, including "Destry Rides Again," "Anatomy of a Murder," "Harvey," "Seventh Heaven," "Cheyenne Autumn," "Shenandoah," "The Man from Laramie," "Rear Window," and "Vertigo."

The seven previous recipients were the late John Ford, James Cagney, Orson Welles, William Wyler, Bette Davis, Henry Fonda and Alfred Hitchcock.

REMEMBERING WILL ROGERS

The new Will Rogers Commemorative stamp has been issued by the US Postal Service honoring the 100th birthday of the famous cowboy-humorist and actor who began his career in 1918. In 1922 Will started his syndicated newspaper column and was noted for his home spun and common sense humor. He was born in Oolagh, Oklahoma, Nov. 4, 1879 and died in an airplane crash with his friend Wiley Post in Alaska, 1935.

At the Academy's tribute celebrating Will Rogers Centennial, Evelyn Venable, ingenue in several Rogers vehicles in the thirties, chats with the humorist's son, Will Rogers, Jr.

FILM FESTIVALS

The 10th annual **Ann Arbor 8mm Film Festival** Feb. 15-17. Non-professional 8mm and S-8 filmmakers are eligible. P.O. Box 7592, Ann Arbor, MI 48107.

The 12th **Midwest Film Conference** will be held Feb. 17th, 1980 at the Chicago Marriot O'Hare. The conference will include the best selection of new short films made each year. Fee is $35. Further information write P.O. Box 1665, Evanston, Ill. 60204.

PACIFIC PIONEER BROADCASTERS HONOR JIMMY FIDDLER

Jimmy Fiddler was given the Pioneer Achievement Award at the Pioneer Broadcasters luncheon in Hollywood for his 47 years of continuing contribution to broadcasting and the entertainment industry, PB President, Jack Brown made the award.

Lew Ayres gave a brief testimonial that had the audience applauding enthusiastically. Gordon MacRae sang, proving once again what a vibrant voice he has. Buddy Rogers appeared, along with Rudy Vallee, Ken Niles, Lina Romay, Ken Carpenter and Bob Redd.

Fiddler was delighted with the Award, and told of his syndicated radio show which still broadcasts the choice items about Hollywood filmfolk to film buff fans around the country

The 10th annual **USA Film Festival** will be held March 21-30 in Dallas, Texas. Four hours of programming selected from the short film competition will be shown, March 28 during the Festival. For detailed information write P.O. Box 3105, S.M.U., Dallas, Texas 75275. Phone (2-4-692-2979)

MOVIE & ENTERTAINMENT MEMORABAILIA SHOW-SALE

On Februrary 23-24, 1980, a unique event will be taking place in San Francisco, the First Annual San Francisco **Movie & Entertainment Memorabilia Show & Sale.** The show will be held at the world famous Cow Palace; covering over 20,000 square feet and 80 exhibitors. This show will be in conjunction with the monthly Antique & Collector's Show and Sale which has been in successful operation for nearly four years.

To discuss availability of specific booth locations call Jim or Sandra at (415) 566-1976. If there is no answer a 24-hour message service is available at (415) 922-4004; someone will return your call as soon as possible but be sure to say which specialty show you are calling about. Show hours are Saturday & Sunday from 10 a.m. to 6 p.m.

MOVIE BRIEFS

Filmex Society's benefit "Rose Premiere" held recently at the Plitt Century Plaza Theatre in Century City (Los Angeles) netted the Society $130,000 in tickets sold.

As Bette Midler fans sat on the bleachers for her debut, Army Archerd, Master of Ceremonies for the occasion, interviewed THE ROSE filmmakers — director Mark Rydell, producers Aaron Russo and Marvin Worth, with his wife, Joan, actor David Keith and screenwriter Bill Kerby. Army also greeted Filmex guests Racquel Welch, Barry Manilow, Jacqueline Bisset with Victor Drai, Milton and Ruth Berle, Peter Falk and his wife, Sally Kellerman, Jonathon Crane, and Sharon and Nick Nolte.

THE THALIANS BACK IN 1934

You often mention the Thalians. So you might be interested in this list of the *original Thalians Club.*

I was initiated with John Wayne and Josephine Saenz shortly before they were married.

This is quite a distinguished list, is it not?

Cordially,
Virginia Sale (Wren)

Among the names on the **1934 Thalians roster:** Dixie and Bing Crosby; Mae Clarke; Bud Flanagan who later became Dennis O'Keefe; Rochelle Hudson, Dorothy Jordan, Arthur Lake, Mervyn LeRoy, George O'Brien, Tyrone Power, Jr., Buddy Rogers, Ginger Rogers, Charles Starrett, and Robert Young. Honorary Members: Billie Dove, Harold Lloyd, Colleen More, Laura La Plante, and Reginald Denny.

Ed. note: Our thanks to the character actress, Virginia Sale (she's been in films since the 20s) for her interest in HSM.

HAWAIIAN ISLAND DIRECTORY

Greg Kendall & Assoc. Inc., oldest, biggest and best Agency in Hawaii and the South Pacific presents their annual Directory of actors and models in the Islands. This is their 12th year in Hawaii. Producers, Directors and Casting Agents may request a copy of the beautiful 106 page directory by writing on their stationery to Greg Kendall and Assoc., Hilton Lagoon Apt., 2003 Kalia Road, Executive Suite 9J, Honolulu, Hawaii 96815. (phone (808) 946-9577).

This progressive Island Agency has provided the casting for Hawaii 5-0, Rockford Files, Fantasy Island and other films shooting in the islands.

Sultry German star **Heidi Stroh,** who has impressive credits in films, TV, recordings and the theatre, brightened up Tinseltown with a holiday visit. She was a singer before achieving dramatic stardom and took advantage of her stay here to get new material for European personal appearances.

MEXICO, Instead of selling Casa Kimberley, **Elizabeth Taylor Warner** is improving her home in the seaside resort. After 24 hours in Puerto Vallarta its charm worked its magic and she said she couldn't part with it. She's adding, two new bathrooms and upgrading the swimming pool. When she left Puerto Vallarta with her son, Chris Wilding and his fiancee Eileen Getty, they were on their way to spending a few days in New York and Washington before leaving for Taiwan where she'll help form a Film Festival.

Casa Kimberley was named after Kimberley Wilson, daughter of Shirley and William H. (Bill) Wilson before it was sold to Richard Burton. He gave it to Elizabeth . . . First Lady of the Theatre . . . **Helen Hayes** was honored at a recent Catholic Interracial Council benefit at the Alvin Ailey Theatre in San Diego. In between film, TV and benefits Miss Hayes visits her home in Cuernavaca Mexico . . . Entertainer **Johnny Carson** will again be the sole master of ceremonies for the 52nd Annual Academy Awards, which will be presented on Monday, April 14, 1980, at the Dorothy Chandler Pavilion of the Los Angeles Music Center, announced Howard W. Koch, producer of the show . . . Veteran actor **John Carradine** whose career spans half a century has been starring in "My Three Angels" at San Diego's Spring Valley Theatre. He has appeared in more than 175 feature films . . The 15th Annual Chicago International Film Festival was dedicated to famed film director **George Cukor** who received a **Gold Hugo** for creating a lifetime of films of enduring quality . . . **Anne Bancroft** will bring the late **Joan Crawford** to life in Frank Yablan's big screen translation of the sad and controversial "Mommie Dearest" written by Christina Crawford. Franco Zeffirelli will direct. The first two drafts of the screenplay were written by Christina, and the final script includes the stories of the alleged abuse at the hands of her mother that made the book such a shocker. Yablans insists "We by no means intend to exploit that aspect of the story. What you will see is a sensitive, dynamic portrayal . . . **Joseph Cotten** has replaced Martin Landau as male lead in Crown International's "The Hearse," horror story with **Trish Van Devere** co-starring . . . In a rare public appearance Western Stars **Roy Rogers** and **Dale Evans** were in front of the cameras recently at Los Angeles' Ambassador Hotel to promote their first book written together "Happy Trails." Roy and Dale long-time Apple Valley residents are building a new home there on Tomahawk St. Their museum located in nearby Victorville with a huge replica of Trigger, Roy's famous horse can be seen from Highway 66 and is a mecca for film buffs . . . **Fernando Lamas** will direct his son, Lorenzo Lamas, in "The All Americans," love story which Martin Jurow will produce next spring on Texas locations. William Gleason scripted the tale of a young football player falling for a femme collegiate swimmer, and involved in a love triangle with another college athlete. Pic will mark the younger Lamas' first starring role, while it marks the feature film directing debut for the elder Lamas, who has been a vidirector for some time now . . . . **Robert De Niro** has been signed to costar with Robert Duvall in "True Confessions."

Actors, who previously appeared together in "The Godfather Part Two," will play brothers, with Duvall essaying a policeman and De Niro playing role of a priest.

FILM FESTIVALS

Actress Greer Garson, as well as being president, will be a leading performer at the D.H. Lawrence Festival, a new cultural event for New Mexico. Festival will take place July 16-20, 1980. Claire Bloome, Dennis Hopper, Jack Lemmon, Trevor Howard and Wendy Hiller will also participate. For info, contact the D.H. Lawrence Festival, P.O. 1980, Taos, NM 87571, (505) 758-4969.

PRAISE THE LORD!

Sir Lawrence Olivier—London interview

The tempestuous love affair of the convent-schooled British actress and the world's greatest actor could rival Scarlett's affairs with Ashley Wilkes and Rhett Butler. "Viv" and "Larry" are seen here in **"That Hamilton Woman,"** their last pre-war Hollywood film.

By George Haddad-Garcia

One of the most steadily employed and certainly one of the most sought-after actors in the world is Laurence Olivier. To seek to add a new word of praise to the actor's actor would be redundant and useless, for he has by now earned every accolade. One might think such an esteemed artist might do best to retire and bask in early and recent glories. But not this lord, who says in London, on the set of *Dracula*, "I couldn't imagine not working. I have to work. What would I do if I didn't work?"

His eyes are both piercing and pleading. The features are crisp, very pleasing, his voice soothing. He sits in a chair after a take, weary and perhaps less comfortable than he lets on. For Olivier is still a very ill man, despite successful surgery and a series of operations. He has suffered from a variety of ills and is often unable to stand or walk for more than a while. Yet he did a bicycling scene in his sixtieth film, the delightful *A Little Romance,* shunning the double who did the long shots and riding down a hill himself for a closeup.

Is he a perfectionist? Co-workers never complain of working with him, and he notes, "I have often been tempted to lecture others or to tell an actor how to do something. I watch and listen, and sometimes something isn't as good as it could be, and I fancy I could make it better or help make it better, but I usually hold my tongue. I am not an advice-giver—no, I'm not *that* foolish." His eyes crinkle up humorously and thoughtfully. No wonder no one has anything bad to say.

But what of some of Lord Laurence's recent pictures, some of which have been, for want of a better word, turkeys? For example: *The Betsy,* in which he played an incestuous lecher who hated his own son . . . "One must bring in the funds," he says, lifting his hands and fingers supplicatingly. Friends say the main reason the ailing actor is now doing more films than ever—and not always as discriminatingly as in the past—is that he wishes to leave behind a generous estate to his wife Joan Plowright and his three children by her.

Olivier is not nearly as rich as even relatively minor Hollywood stars, for two reasons. One, he has, in the past, worked more in the theatre than in films. And in the '50s and '60s, he was largely a supporting actor, when he did no movies. Two, he has worked almost totally in his native and beloved England, where actors don't often receive star, let alone superstar, salaries that run into the millions.

But despite the criticism of films like *The Boys From Brazil,* it was Olivier, and not the top-billed and top-paid Gregory Peck, who garnered the Oscar nomination—and who was honored at the last Academy Awards,

While piling up 200 flying hours on his own, after being turned down by the Royal Air Force, and before a stint in the British navy, Laurence filmed the patriotic **"The Invaders."**

for the body of his work. His standing ovation was longer and more vociferous than John Wayne's, for Olivier is universally loved and respected, not at all a controversial figure. Yet he does admit to a smidgeon of male chauvinism:

"It has been far easier to live with —to be married, I should say—a woman who is not competitive." His first marriage, to actress Jill Esmond, produced a son but ended unhappily, and his second, to Vivien Leigh, was fraught with personal competition and, in the final years, discord. "Joan is a fine, fine actress, and she is also in love with the theatre. But ours is an easy and uncomplicated relationship. . . . She loves her role as a mother as well as being an actress, and it is more important to her."

During the sound unheaval **Olivier** was one of the many stage actors frantically summoned to Hollywood. But his first pictures, like "Perfect Understanding," with **Gloria Swanson,** took little advantage of his talent.

"Wuthering Heights" with **Merle Oberon** lured him back to Hollywood in '39 and was the first of eight Oscar nominations for Laurence. His romantic portrayal gave him an option (which he rejected) of becoming a matinee idol.

Shortly before their 1940 marriage, **Vivien** who always acted beautiful Leigh, '**Laurence Olivier**, and **Olivia De Havilland**' at the Hollywood premiere of **"Gone With The Wind."**

In 1947 he was knighted by King George V. **Sir Laurence** made a rare foray into TV in 1977 with **"Love Among the Ruins"** co-starring **Katharine Hepburn.**

Buddy-buddy with the Bard, **Olivier** produced, directed and starred in Shakespear's **"Henry V"** before he won an Oscar for "Hamlet."

Unlike the late, lovely Ms. Leigh, Joan does not often work with her husband. She still appears in plays, most recently in London in *Filumena*, directed by Franco Zeffirelli; there's no question who's the star in this family. When Leigh and Olivier worked together, her name was invariably above his. In America, she was a far bigger star, thanks primarily to *Gone With the Wind.* Olivier himself preferred working in England, where he felt actors' standards were higher. Today, he works wherever his assignments take him.

"I never became a leading man in the States," he recalls. "It was more difficult then for an Englishman to succeed, except in minor parts. The accent, you know. . . . At any rate, the theatre was what I was brought up to work on, and it is where my most cherished memories lie. A film can occasionally be great, but there are many forces pulling against that, and most films, by far, are frankly commercial. Which is fine, naturally. I didn't do many of them—it was far removed from my interests.

"Now, I doubt I will be permitted to return to the theatre, which is considerably more strenuous. An actor can't cheat on a stage, whereas the movie magicians have a million tricks to make one younger, more agile, prettier. . . . By making films, I am working with and meeting more people than ever, which gives the illusion of having something of a social life. When I don't work, I am at home, and I think about working. It is simply my basic nature to work and to want to work.

"I've considered writing or doing something else—for I would never be able to do nothing, to *retire*—but I could only bring myself to do those things if I were unable to move, to speak, to twitch and muscle and play *some* kind of role. Roles are all I can do." And *how.* ☆

Vivien Leigh, Happiness and heartbreak

By Richard Hudson

Acting was Vivien Leigh's life blood. She preferred to be working, playing or rehearsing, every week of the year. "I am never satisfied with what I do. Each performance provides another glimpse or insight. I can remember only one moment in my career, during the long national tour of *Duel of Angels,* when I thought I had reached something like perfection. These moments are rare."

She would never accept a part unless she felt that she herself understood the character. Her Scarlett O'Hara in *Gone With the Wind* gave her overnight success, but it was not her favorite role. She found relating to the fiery vixen, Scarlett, a difficult task. Her favorite roles were on stage as Blanche DuBois in *A Streetcar Named Desire* and as Sabina in *The Skin of Our Teeth.* Similar to many of her screen and stage roles she was always a lady. Her carriage was exquisitely graceful. Vivien Leigh is regarded as one of this century's greatest beauties. Early in her career she developed the mannerism of raising one eyebrow, enhancing her elfin face. Always fastidious about her clothes, her appearance conveyed good taste. She had a special love for private parties at home for her friends. She loved being surrounded by them, often until wee hours of the morning.

Indeed a rare portrait is this 1935 close-up shot for **Vivien Leigh's** early British film **Look Up and Laugh.**

Her hobbies included word games, the Times crossword puzzle, and Persian cats. She loved flowers passionately, spending hours arranging bouquets. She stated she did her best thinking while gardening. In one of her homes in England she kept one Oscar as a drawing room doorstop, the other downstairs in a lavatory! In her dining room hung an unfinished portrait of herself by Augustus John. The portrait was unfinished because Miss Leigh grew impatient at portrait sittings. She avoided interviews believing her home life should be a closed book and her romantic life her own business.

She was born **Vivian** Mary Hartley, November 15, 1913 in Darjeeling, India. Her parents were Ernest and Gertrude Hartley. Her mother was Irish and her father was an English exchange-broker in Calcutta. Mr. Hartley's work kept the family on the move, returning to his native country, England, when Vivian was seven. Vivian's education included the Sacred Heart Convent in Rochampton (near London), a finishing school in Paris, and a seminary in Bavaria. She was born a Catholic, and remained so, but it did not become a habit.

In her late teens she enrolled in the Royal Academy of Dramatic Art, and dated a London barrister named Herbert Leigh Holman. They were married Dec. 20, 1932. Ten months later Miss Leigh's only child, Suzanne, was born. Vivian was just 19. In the next two years she found her new life left her with too much spare time. She had always been

Possibly the only low-cleavage shot of **Vivien Leigh** is this excellent 1940 portrait.

It would have been a surprise if **Vivien Leigh** had not won **Best Actress of the Year** for her Scarlett in **Gone With The Wind,** 1939.

interested in drama and through friends obtained a small part in *Things Are Looking Up.* She spoke only one line in this 1934 film and later said she thought even this was cut. She retained a manager and landed another small role, this time on stage in the first of thirty plays, *The Green Sash,* 1935. That same year she appeared in small roles on film in *The Village Squire, Gentlemen's Agreement,* and *Look Up and Laugh.* It was at this time that she adopted her stage name, changing the spelling to Vivien and using her husband's middle name, Leigh. Another 1935 stage production, *The Mask of Virtue,* made her an overnight sensation. During the run of the play she met Laurence Olivier, and producer Alexander Korda, who was impressed with her performance and gave her a five year contract. Developing a special love for the stage, she was able to arrange the contract to provide for working in films only six months of the year. Her first was *Fire Over England,* 1935, with Laurence Olivier playing her lover in a costume piece about the Virgin Queen, Elizabeth. Vivien and Larry, as she called Olivier, became immediate friends. Her next film was *Dark Journey,* 1936, with Conrad Voidt. She played a girl working in a dressmaking shop who actually was a spy. Then, in 1937, she made *Storm In a Teacup* with Rex Harrison, a well received comedy. In June, 1937, she appeared in her first play opposite Laurence Olivier as Ophelia to his *Hamlet,* directed by Tyrone Guthrie. Miss Leigh and Mr. Olivier also completed *21 Days Together* in 1937. Not well received, it was not released to the United States until 1940, capitalizing on the success of *Gone With the Wind.*

By 1938, M-G-M had completed a London studio and they cast one of their new stars, Robert Taylor, in *A Yank at Oxford.* His leading lady was Maureen O'Sullivan, who had attended the same school with Vivien years before. Miss Leigh had the second female lead as the flirty wife of a bookseller. *Sidewalks of London,* 1938, found Vivien as "Liberty," a sidewalk entertainer who acted, sang and danced, stealing scenes from Charles Laughton and Rex Harrison.

By this time it became apparent that she was more than just good friends with Laurence Olivier. He left for Hollywood to star in *Wuthering Heights,* with Merle Oberon. Having no immediate commitments for films or stage, Miss Leigh soon followed him. She stated her trip to America was to be with Olivier, but she reportedly read Margaret Mitchell's novel, *Gone With the Wind,* on the crossing, and continually mentioned it. She heard of the scores of actresses testing for the role. She met the director, George Cukor, while *The Burning of Atlanta* was being filmed. He was later replaced by Victor Fleming. Cukor told producer David O. Selznick that if something could be done about her English accent, Miss Leigh was a probable candidate. She did something about it! Cukor stated she was chosen for *Gone With the Wind* because she was not only ravishingly pretty but she was "fresh and not shop-worn." She received between $15,000 and $20,000 for the role. Of course, that amount is vastly different by today's standards. It was not a bad sum for an actress who was basically well known only in England, starring in such an important first-film-role in the United States. On Jan. 13, 1939, in front of the Studio's cameras and the press, Leigh, Olivia DeHavilland and Leslie Howard signed the contracts. *Gone With the Wind* was not the most exciting episode in her life. She still had a deep fondness for her husband, but the pressures of a famous and busy wife had left them estranged and she missed her daughter. There was no California smog, but wind machines blowing the red dust of Tara and the Civil War could hardly escape her. Hard work in this film developed her reputation of always being punctual. Her efforts were rewarded with an Oscar for Best Actress in Feb., 1940.

With Larry busy finishing *Rebecca,* Vivien stayed in Hollywood, accepting M-G-M's remake of a 1931 film, *Waterloo Bridge,* 1940. It was a superior opera, and was as the "Hollywood Reporter" said: "Basically it has deep appeal for women patrons, as evidenced by the extensive use of handkerchiefs at the preview." Vivien was Myra, a ballerina who became a prostitute after believing that Captain Robert Taylor had been killed at the front. Laurence Olivier and Vivien Leigh decided to invest their Hollywood riches in a new stage production of Shakespere's *Romeo and Juliet.* It played coast to coast, directed by Olivier. The stars each had a child from previous marriages and their divorces had not become final. In 1980 the public would pay little attention, but this was May 1940. Upon reaching New York, it flopped, possibly for this reason. The reviews weren't bad, but they still had lost their savings. Before returning to England, the divorce problem was solved and they married in Santa Barbara, August 30, 1940.

Their flourishing romance, together with her beauty and his good looks, were captured on film in *That Hamilton Woman,* 1940. It was the scandalous romance between the wife of a British ambassador, and the historical hero, Lord Nelson. The lavish and exquisite production became Winston Churchill's favorite film. He owned a print and often showed it while entertaining.

With her tremendous success in Hollywood, Miss Leigh was to appear in only six more films. She preferred the stage, but had no dislike for Hollywood. Among other plays, the next few years brought two that she particularly liked. She opened in London on March 4, 1942 in Bernard Shaw's *The Doctor's Dilemma.* The

One eyebrow titled upward was a beauty secret **Vivien Leigh** used wisely, here with **Robert Taylor** as her handsome lover in **Waterloo Bridge,** 1940.

other favorite of that time was Thornton Wilder's *The Skin of Our Teeth.* It opened May 16, 1945, directed by her husband.

Her next film was with Claude Rains in *Caesar and Cleopatra,* 1946. She showed her delightful sense of humor in a letter to a friend, writing: "I had a busy morning running up and down the palace steps beating all the slaves."

It was about this time, the mid-forties, that Miss Leigh first learned she was a victim of tuberculosis. She also suffered her first of several miscarriages, the last was at age 43.

Anna Karenina, 1948, was a British re-make of Greta Garbo's earlier

success, and was only an adequate film.

On October 11, 1949 Miss Leigh opened in the London production of *A Streetcar Named Desire,* which had been playing in New York. The play was directed by Laurence Olivier, and became an immediate hit. Making the film version in 1951 "was a joy," Vivien Leigh stated, because she played it on the stage for nine months. Her involvement and long work on the characterization were ideal preparation for the motion picture, which won her a second Academy Award. Appearing as a blond in this role, it was the only time she dyed her hair.

In 1951 and 1952 the Olivier's toured on alternating nights in productions of Shakespeare's *Antony and Cleopatra* and George Bernard Shaw's *Caesar and Cleopatra,* staged both in London and New York.

Elephant Walk, in 1953, turned out to be a very expensive production for Paramount studios. Miss Leigh suffered a nervous breakdown and was replaced by Elizabeth Taylor. The unfortunate gathering storm became evident. Vivien went to Ceylon with Peter Finch, the male lead, to film the outdoor shots - many of her still being in the film. She had been plagued with insomnia, and at this point hardly slept at all. When the concerned studio mentioned this, she replied: "I'm no longer young. I shouldn't look like an ingenue." She began calling Peter Finch "Larry." In between fits of weeping, she walked around the sets reciting the Blanch DuBois dialogue from *A Streetcar Named Desire,* over and over again. The studio summoned Laurence Olivier, who took her back to England. When she recovered, she sent letters of apology to those concerned, and even offered to return her salary to Paramount.

Many regard *The Deep Blue Sea,* 1955, as her only poor film. "Time" said: "if not soap opera, it is certainly no better than detergent drama." It was her last film for Alexander Korda.

In April, 1958, she appeared in a well received production of *Duel of Angels,* which toured the United States in 1960.

The Olivier's were to star with Burt Lancaster and Deborah Kerr in *Separate Tables,* in 1958. They went to Hollywood to discuss the roles with Lancaster, and returned to London in a month. They were replaced by Rita Hayworth and David Niven. "We had a disagreement over the story, the casting and everything about it," Olivier said on arrival by plane in England.

A highlight of **Ship of Fools** was **Vivien's** Charleston, which became her last appearance on screen, 1965.

In many stage and screen appearances **Vivien Leigh** met with death, as she did in **Anna Karenina,** 1947, in which our star appears in a gown designed by Cecil Beaton.

On May 22, 1960 (one day before Olivier's 53rd birthday) Miss Leigh told a London reporter: "Sir Laurence has asked for a divorce so that he can marry British actress Joan Plowright, 29." She also stated: "We are apart now, but I feel that if we meet again, everything will be all right." On June 14, 1960, she hoped she would see her husband, but the meeting didn't take place. "I thought I was going to see Larry at his theater, but he phoned me and said he believed it best not to meet right now." She appeared to be choking back tears as she continued: "He said he would see me later, but there are no definite arrangements." The twenty year marriage of the Olivier's ended in divorce Dec. 2, 1960, with both of them involved in adultery charges. Similar charges were made in 1940, when they divorced to marry. Miss Leigh won a decree on grounds of Sir Laurence's adultery with Joan Plowright, 19 years younger than Vivien. In court to get her decree, Miss Leigh was asked about her own conduct, in accordance with British divorce procedure. She gave a written declaration admitting two instances of adultery. The man involved was not named. Miss Leigh never stopped loving Olivier. Even after the divorce at every theater she played there were photos of Olivier in her dressing room. Later she was often seen with her leading man, John Merivale. Reports often rumored that she would marry him, but it never materialized.

Her second Tennessee William's vehicle was the 1961 film, *The Roman Spring of Mrs. Stone.* The only flaw in the film was her beauty, making it often difficult to believe that she was the aging actress who had to buy love from gigolo Warren Beatty.

March 18, 1963 brought her only appearance in a musical comedy play, as the Grand Duchess Tatiana Petrovna in *Tovarich.* Every evening in the Broadway production she sang and danced a show-stopping charleston. *Tovarich* had 224 performances when she suffered from nervous exhaustion. She was carried on a stretcher to a plane to return to London for a rest.

She went on tour in England in April, 1965 as the Contessa Sansiana in *The Contessa.* The same year she appeared in her final film, *Ship of Fools,* filmed at Columbia in Hollywood. It was an overlong story with her small part one of the few memorable events of the film. In it she repeated her recently famous charleston.

The New York production of *Ivanov,* 1966, was her last play. She

The only fault with the film **The Roman Spring of Mrs. Stone,** 1961, was that **Vivien** looked too beautiful to completely fill the role of an aging stage super-star.

appeared opposite John Gielgud as the wife who was dying of tuberculosis.

Vivien Leigh died July 8, 1967 of that disease in her Eaton Square apartment in a fashionable district of London. She had been planning a return to the West End in Edward Albee's play, *A Delicate Balance.* At 10:00 p.m. on the night of her death, every theater in London turned off its exterior lights for an hour. It was the West End's way of saying goodbye to one of its greatest stars. She was cremated and the ashes were strewn over a lake beside her last home in England. Miss Leigh left an estate of $365,000 to her daughter Suzanne Farrington, apart from private bequests to friends. These included $28,800 in money, pictures, jewels and furniture.

"An Appreciation of Vivien Leigh" was the theme of the University of Southern California's Friends of the Libraries, held March 17, 1968. Many friends and stars who worked with Miss Leigh were present. Clips from seven of her films were shown, culminating with several test scenes from *Gone With the Wind.* These included Scarlett being dressed by Mammy for the ball at Twelve Oaks, her fervent declaration of love to Ashley Wilkes, and her second attempt to win him after the Civil War. In the last sequence Miss Leigh played opposite Douglass Montgomery, who was an embarrassingly inadequate Ashley. Leslie Howard, of course, fulfilled this role in the completed film. Speakers for the evening included director George Cukor, Dame Gladys Cooper, Greer Garson, Elsa Lanchester and Dame Judith Anderson. The critics called it "an evening that money couldn't have bought."

Vivien Leigh, the lady, should be remembered by us for much more than just "Scarlett." ★

Although Miss Leigh appeared in only a handful of films, she was awarded with two Oscars as Best Actress of the Year. Her second Oscar was for **A Streetcar Named Desire,** 1951, pictured here with **Marlon Brando** in his second film.

Claude Rains was the type of actor so good at his acting that the ladies appearing with him always did their best acting or the male **lead** might steal the show. **Caesar and Cleopatra,** 1945.
RICHARD HUDSON COLLECTION

QUEEN OF THE ROADSIDE MUSICALS

By Peter Brown

With her movie career stalled after her big MGM hit musical, Seven Brides for Seven Brothers, *petite soprano Jane Powell went on to become queen of the roadshow musicals in the '70s. By holding to high standards and strictly quality stage, radio and TV appearances, she now plays to SRO audiences around the country at record-setting salaries.*

BEL AIR, Calif. — The MGM set designers couldn't have done better!

Jane Powell's house in the canyon is just the sort of place old Louis B. Mayer (of Metro-Goldwyn and . . .) loved to see her in.

The front is all sunshine yellow and in back, beyond the shimmering glass windows, is an Esther Williams turquoise pool.

The living room is two tap steps down with acres of beige carpet to set off the sombrero Jane wore in *Holiday in Mexico*; precisely the sort of living room where she pined over Robert Stack in *A Date With Judy,* or the kind of hearth she brought Vic Damone home to in *Hit the Deck.*

The sun of an early California summer turns the garden outside into a rainbow to make a Cinemascope cameraman sigh—purples to set off a Carmen Miranda hat and azalea hedges perfect for hiding with a teenage Elizabeth Taylor.

Then she trips down the stairs, and it's no longer a dream from the Forties.

"Have some coffee," she says, over a suntanned shoulder. "Don't mind the dogs—they'll love you." And she disappears into the pristine kitchen.

Jane Powell at 50 is a cool, chic denial of her own movie past.

Whatever ghosts there were of Metro's perennial teenage soprano have evaporated in four marriages, a career that stopped mid-note when the movie musical died and in a slow, steady rise to her current status as queen of the roadshow musical.

"I really am amazed that I'm still working," she says, draping a Raquel Welch frame over a chair leg. "A career is a very fleeting thing. I really didn't think I'd be working this long. One day my business manager called and said, 'How much longer are you going to be doing this?' And I said, 'I shouldn't be doing it now.'

"It wasn't hard—when the musicals stopped, I just started all over again . . . and kept at it."

The words tumble out in the same soft soprano that crooned "Too Late Now," so it's easy to ignore the iron will underneath it all.

But those are fairly modest appraisals from a star who has survived for 24 years on the road—years in which her weekly fee boomed from around $10,000 to as high as $25,000 with percentages (last year). And whose own production of *South Pacific* now holds the all-time suburban roadshow record — a whopping $310,000 for one week in Washington, D.C., and $295,000 for a single week in Toronto.

"It's easy," says Powell, running a hand around her 18-inch waist. "I just kept singing, kept training and kept working."

But there's more to the secret than that.

Part of the answer can be found in a cozy office on another rimtop in Pacific Palisades. From there, behind a window where he can almost see the house he shared with Jane for 10 years, Powell's ex-husband and manager Jim Fitzgerald bosses her career.

"It's been a case of taking a proven talent—a girl who could sing, dance and act—and guiding it into newer fields," says Fitzgerald, who met the soprano when she signed into a show he produced for the Seattle World's Fair.

"It was just instant rapport," says Fitzgerald, a tall, handsome tennis player and entrepreneur. "The marriage lasted 10 years; the business partnership will go on, I guess, until we both quit."

Jane Powell had been missing from the screen for four years when she signed on with Fitzgerald for his Seattle show, and it had been a full seven years since she walked out on MGM when they wouldn't let her out of the teenage prison to play sultry Ruth Etting in *Love Me or Leave Me.*

"I was 27 years old, had two children and was still considered the baby of the MGM lot." (Powell had made one of the classic movie films of all time—*Seven Brides for Seven Brothers,* but Metro shoved her right back into the teenage mold for a tawdry musical about health food called *Athena.*)

"So it was over."

Except for the shouting. The Jane Powell teenage image created by the formidable MGM publicity department kept getting the headlines: when she married dashing ice skater Geary Steffan, then divorced him; when she married car executive Pat Nerney and divorced him; when she romanced then-married Gene Nelson (her co-star in *Three Sailors and a Girl*).

"All that fuss seems so ridiculous now, doesn't it?" says Powell. "But that was then . . . and it was a sign of the times. They DID things that way then. You know, Liz Taylor was one of my bridesmaids and I was one of hers [when Taylor married hotel heir Nicky Hilton], and everyone thought it was just dandy. The truth was, we didn't know anybody else. We didn't even know each other that well . . . we never went shopping together or had lunch together.

"I guess now you'd call it hype."

That hype and Jane's silver voice, however, carried her from the death rattle of the movie musical to the opening salvo of the television spectacular, and she made *Meet Me in St. Louis* and more than 20 other prime-time shows that ranked in the top ten.

"She knew what she wanted to do," says Fitzgerald. "If you ask me, I think she always knew what she

Jane Powell on a TV show with Fred Astaire and Gene Kelly.

Jane and Fred Astaire from a dance sequence in MGM's *Royal Wedding*, MGM 1951.

six-foot-four Howard Keel, right, and six-foot-three Jeff Richards in MGM's musical *Seven Brides for Seven Brothers*, 1954.

Jane Powell in a scene from the Broadway musical *Irene*.

wanted . . . right from the time she had her first radio show when she was seven, back in Portland. She wanted to entertain people, and she loved doing it.

"We just set certain standards and kept to them. Jane had this second sense about what it would take to remain a star. I remember her telling me: 'I don't intend to do any junk.' And she hasn't," Fitzgerald said.

"We turned down thousands of offers—a lot of them involving big money. Jane would play a symphony date for $5,000 and hold her standards and turn down a bad show that paid $20,000."

Powell, like her MGM friends, Debbie Reynolds and Ann Miller, has become a theatre institution out in America.

"We now know that we can put Jane Powell in almost anything and fill up the house," says Bob Young of the Indianapolis Starlight Opera. "This is a girl who has never disappointed an audience . . . she stands for integrity. Her voice is always good; she has incredible range and she stands for some long-lost sense of values from the Forties."

All of this translates into hard cash. Powell now takes home the nation's top roadshow salary—$25,000—in some markets; five times her top weekly paycheck as a movie star.

Jane Powell is only wistful about one thing: she would have preferred to go right on working in Hollywood in movie musicals.

"I went out on the road because that's where the work was. . . . But I find the road lonely—living out of a suitcase gets hard when you wake up to it day after day."

There are some—particularly master MGM director Vincent Minnelli—who feel Jane Powell was slighted by Metro.

"She was the girl with the most unfulfilled promise," said Minnelli at a retrospective of his work in San Diego (at the Fine Arts Institute). "*Seven Brides for Seven Brothers* showed what she was able to do . . . I don't know why she wasn't used better."

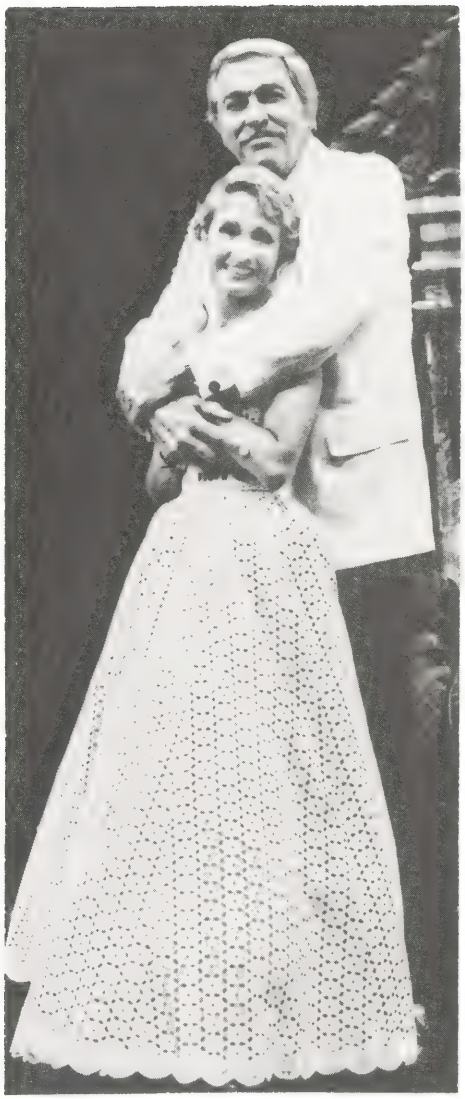
Perhaps the final insult from MGM came in 1974 when the studio made the highly successful retrospective of the movie musical era: *That's Entertainment.*

In the final print of both Parts One and Two, Jane Powell was the only major MGM singing star not given at least a vignette in the retrospective. (In fact, her only bit came singing two choruses of "It's a Most Unusual Day" as sort of a lead-in for Elizabeth Taylor.)

"MGM seemed to have a painfully short memory," says Fitzgerald.

But the fans didn't—5,000 letters poured into the Metro lot after *That's Entertainment* had run its course.

And there was reason for this—Powell has one of the strongest fan clubs still remaining from the era of the movie musical. Run by a well-



Jane Powell and Howard Keel in the musical *South Pacific.*

Jane Powell with handsome George Brent in *Luxury Liner,* MGM 1948.

organized legal clerk, Ron Parker of Oak Park, Ill., the Jane Powell Fan Club has at least 2,000 members, publishes a newspaper and sometimes attends the Powell appearances en masse.

Parker's basement in suburban Oak Park is literally a Jane Powell museum, with 600 fan magazines, 3,000 stills of Powell's films and television appearances, rare MGM color negatives that were never published, every version of her many recordings plus costumes, wigs and props from Jane Powell productions.

The Ron Parker-Jane Powell relationship started nearly 18 years ago when Parker wrote the MGM star, telling her she had helped pull him through some rough times with her "up" image.

"There are places in England where they show Jane Powell movies every four or five weeks," said Parker. "And in Australia and New Zealand, fans react to the films as if they were just being released."

It's an ironic fact that the history of such musical stars has been kept solely by dedicated fans like Parker. The MGM library of stills was demolished in the late Sixties; the Academy of Motion Picture Arts and Sciences files have been raided over the years and the nostalgia bookstores have been depleted.

"I'm not the only one doing this," Parker said. "My friend Phil Ketchum has an equally large collection built around Debbie Reynolds—including almost every fan magazine with her picture on the cover—something like 603.

"If we don't do it—who will?"

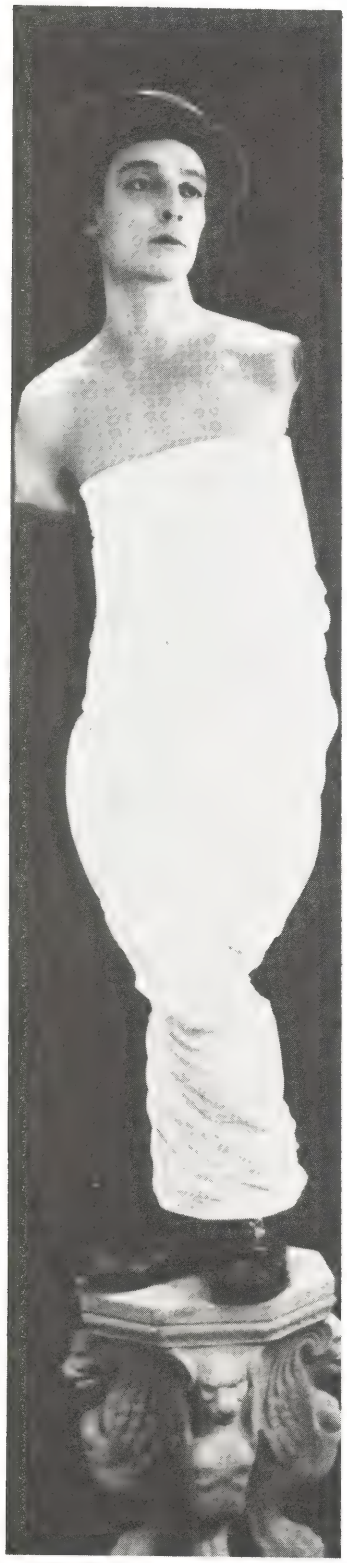
Back in Los Angeles, Powell is getting ready for the road again.

"I've come to believe that the future stretches out as long as I want to keep working," she said. "The public wants to go see people they have seen on the screen. And in this business there is a place for everybody." ☆

Nancy Goes to Rio . . . Carmen Miranda, Jane Powell and Ann Sothern, MGM 1950.

from Lisa Mitchell's "Screenplay" as it appeared in the Los Angeles Times.

More Fabulous Faces



BUSTER KEATON

More Fabulous Faces: The Evolution and Metamorphosis of Bette Davis, Katharine Hepburn, Dolores Del Rio, Carole Lombard and Myrna Loy by Larry Carr (Doubleday: $19.95; illustrated) should captivate anyone with a passion—perhaps obsession—for any or all of the above women. Has there ever been such an orgy of actress' photographs assembled between two covers? Whole chapters are dedicated to the intricacies of their changing "Hair Styles," "Fashion," "Husbands." One certainly may ". . . enjoy or probe . . . at will" every pore and eyelash in these decently printed, often unusual, pictures—then contemplate what it all means through Carr's analytical text woven from decades of obvious devotion.

The Catch-22 of most actor biographies is that if a subject is interesting enough to warrant a book in the first place, at least one has already been written. So writers must come up with something new: the appearance or accessibility of formerly hidden or restricted information; the disappearance of obstacles through deaths, allowing sudden cooperation of survivors—all of which has been making so many recent actor bios synonymous with exposes. Yet Tom Dardis acknowledging the six previous books out on Buster Keaton, and armed with plenty of the "new" ammunition, has created a serious, sensitive study free of tabloid titillations in **Keaton: The Man Who Wouldn't Lie Down** (Scribner's: $12.50; illustrated). Abusive, rough handling of the baby Buster on stage by his hard-drinking vaudevillian father, the adult Buster's unfortunate first two marriages, his willingness to be manipulated by others, emotional and financial problems and his own alcoholism are used as keys to understanding his unique cinematic contributions and the partial eclipse of an extraordinary artist's career.

This important reassessment of Keaton's work includes an interesting little section of Roscue (Fatty) Arbuckle (Keaton's filmic mentor), lively quotations from contemporaries such as Louise Brooks, a treasure chest of rare photographs, a truly meticulous filmography and an original, bizarre one-page "screenplay" by Federico Garcia Lorca called "Buster Keaton Take a Walk"—whose chief merit is a marvelous description of Keaton's eyes. Because Dardis is so thorough on one hand—supplying notes and sources for all his quotes—it is all the more surprising to find his passing along as fact that old chestnut about C.B. DeMille coming to Hollywood for "The Squaw Man" because of "an unexpected snowstorm" in Arizona when the truth could so easily have been checked in DeMille's autobiography. Maybe I'm straining at gnats, but things like that tend to weaken overall trust. Still, this will not be spoken of as "the new Keaton biography," but as *the* Keaton Biography."

It's unlikely that you will say that about **John Wayne: The Actor, the Man** by George Bishop (Carolyn: $16.95; illustrated). It just does not offer enough pertinent new data—unless you'd count two medical paragraphs of Wayne's final illness—to have this book supersede Maurice Zolotov's "Shooting Star," now out in paperback with an additional updated chapter.

BETTE DAVIS

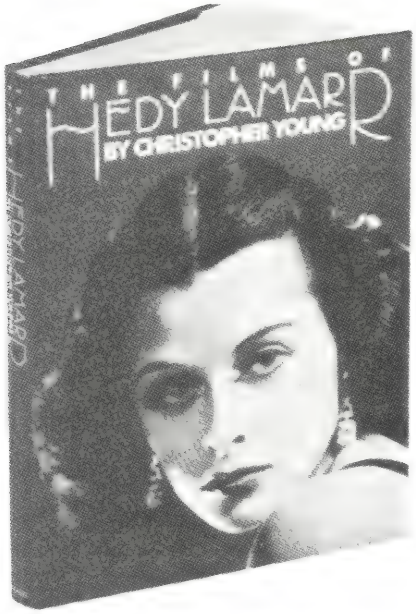
KATHARINE HEPBURN

DOLORES DEL RIO

MYRNA LOY

CAROLE LOMBARD

The Films of Hedy Lamarr



Do not be misled by the title. *The Films of Hedy Lamarr* is no dispirited pasteup "films of" book but rather a well-researched, loving tribute to the woman considered the most beautiful in films. The book has the obligatory cast lists, plot synopses, trade reviews, life story and scene stills plus rare candids (the book is worth buying for the photos alone from the author's personal collection).

Author Young, who also wrote *The Films of Doris Day,* has not been content to do the easy or expedient things in writing his book. Instead, he has undertaken his research in depth, interviews with Lamarr's son, Tony Loder and her mother, Mrs. Gertrud Kiesler, two trips to Europe to explore the five films prior to Lamarr's Hollywood debut. The book is, however, more than the biography of a star. It is about an actress whose career ranged over three decades, a thorough professional who made a series of memorable *(Samson and Delilah),* sometimes not so memorable *(A Lady Without A Passport)* films.

Lamarr's talents bloomed at a time when there were still great roles for women. In 1940, for example, she was a Garbo-"Ninotchka" type in *Comrade X,* in *White Cargo* (1942), a half-caste jungle temptress and in *The Strange Woman* (1946), an amoral sadistic bitch.

The book at times reads like a good old-fashioned movie magazine, which is not meant as a put-down at all. What is ultimately most persuasive about Young's book is that it rescues Lamarr from the one-dimensional, still-like image that was the essence of most of her performances. We are reminded that Lamarr was a woman of great personal beauty and an actress who played every kind of role from farce to tragedy to camp with the same straightforward conviction and poise. It's a very affectionate and totally fascinating book.

Just a side note: The author, Christopher Young, passed away in New York City in June 1979 after a long illness. He recently completed books on Greer Garson and June Allyson and was due in California to research a book on Betty Grable for Citadel Press.

—Kirk Crivello

New Books

Move over, Harold Robbins ... here comes Whitney Stine! —Bette Davis

Whitney Stine's latest work, *Stardust, reflects his lifelong passion for the movie industry. A well-known TV and radio personality as well as renowned author, Stine migrated to Hollywood at the age of 15 in pursuit of a writing career and has been here ever since.*

After making his start in the 1940s as a ghost writer (of over 30 books), Stine's fascination with the glamour of Hollywood led him to author the widely praised 50 Years of Photographing Hollywood: The Hurrell Style and the critically acclaimed biography of movie queen Bette Davis, *Mother Goddam.* His subsequent nationwide tour with Ms. Davis to promote *Mother Goddam* was a huge success and Stine is now considered to be one of the leading "experts" on tinseltown trivia.

The multi-talented Stine lists not only writing among his numerous achievements, but has produced educational films as well.

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Academy Awards 1979 Oscar Annual, published by ESE California in cooperation with the Academy of Motion Picture Arts and Sciences, is now available in bookstores nationwide.

The book, written by Martin M. Cooper, is number seven in a series of Academy Awards annuals. This annual, which will sell in hardback for $14.95, covers the 1979 Awards in detail, with stories on all nominees as well as winners. Color photographs from the 51st telecast of the Oscars are included, thus making it much more than a listing of eligible films.

The 1979 annual is complete with letters from Oscar-winners on their reaction to winning, inside stories and behind-the-scenes photos and quotes. Above all, *Academy Awards 1979 Oscar Annual* has captured the drama, the joys, the heartbreaks and the memories that comprise the exciting story of the 51st Annual Awards Presentation.

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The January-April edition of the **Interim Index to Motion Picture Credits** is now available from the Academy of Motion Picture Arts and Sciences.

Edited by Verna Ramsey, this interim index contains the official screen credit listings for motion pictures which have opened in the Los Angeles area between January 1st and April 30th, 1979.

The January-April edition of the index is the first of two interim indices to be published this year. A second interim index will be available in September containing the credits for films released between May 1st and August 31st. At the end of this year information from the two interim indices will be combined with credits from films released between September 1st and December 31st and published as a hardcover edition entitled the *1979 Annual Index to Motion Picture Credits.*

The interim indices may be purchased from the Academy, 8949 Wilshire Boulevard, Beverly Hills, at a subscription price of $35.00 each.

Jim Haspiel Uncovers the Incredible Story of

MARILYN MONROE'S TWIN

Marilyn's famous pose for "The Seven Year Itch,"

Maria emulates MM's "Itch" pose.

The entertainment pages of the *Miami Herald* of June 30, 1955, featured an advertisement of Marilyn Monroe in *The Seven Year Itch* opposite another picture that clearly emulated the MM movie ad. The similar picture's caption explained: "WINNER of the quest for a look-alike to Marilyn Monroe of the *Seven Year Itch* pose is Miamian Maria Stinger—Mrs. Maria Stinger, if you please—and the mother of three children."

Actually, as early as 1953 Maria Stinger's public emergence as an MM look-alike (via scores of pictures published in pin-up magazines of the era) had placed her on a growing list of show business aspirants attracting attention throughout the media as "New Monroes." While most of the would-be MMs had little in common with the real Marilyn, Mrs. Stinger would share a unique parallel to Monroe with the passing of the 1960s.

The fact was that Maria had a number of things in common with Marilyn from the very beginning. Maria's ex-husband, Harry Stinger, gave me background information on her: "She was an illegitimate child ... her father was an Irish policeman." Monroe, herself illegitimate, was wed at sixteen to James Dougherty, later a member of the Los Angeles police force. Maria was still in her teens when she wed Harry. Over the next years she bore him three daughters.

A gorgeous looking woman, she was approached to pose for professional pin-up photographers. Quickly successful, Maria became one of the 1950s' most sought-after cheesecake-calendar models and cover girls. Tagged "Miss Torrid of 1954," that same year *Eye* magazine ran a photo article entitled "Too Many Marilyns," in which Maria's picture led the parade of beauties offering MM-inspired poses.

Marilyn Monroe's *The Seven Year Itch* was one of the cinema sensations of 1955. Photo coverage of MM in *Itch's* most famous scene—the one in which she stood atop a subway grating as her skirt billowed above her waist—reached worldwide publication. Harry explained the effect of *Itch's* opening in Miami: "Wometco ran a Marilyn Monroe Look-Alike Contest. Maria did look like her quite a bit. They put a fan underneath a grate, and they had Maria stand with her legs alightly akimbo in the same pose. Of the girls that competed, nobody began to look like Marilyn like Maria did." Henceforth Maria was widely established in the public mind as *Miami's Marilyn Monroe.*

Over the next years Maria's Marilynesque image continued to pour forth from the pages of magazines specializing in the glorification of the female form and face. In 1959 Maria commented on her public identification with MM: "It's fun when people do double-takes over me. I know they think they're seeing you-know-who." She added, "Being a look-alike is a problem when people rush up for an autograph and refuse to be convinced that I'm not a movie star. As a matter of fact, I don't want to be a movie star ... I'm happy being a model

Maria Stinger (right) matches the matchless Marilyn in 1953.

Maria 'Miss Torrid of 1954'.

Marilyn Monroe

right here in all this sunshine."

Indeed, although Maria did play bits in various films made locally in Florida, she refused an offer to make a screen test at the Hollywood studios of 20th Century-Fox. Harry enthused, "And *she had it!* That girl was prettier than Marilyn and was built, my God, and was a sexy broad . . . she was tremendous! Perc Westmore told her, 'You'll take that face to the grave,' 'cause she did have a beautiful bone structure. Maria was beautiful . . . but when that dissipates, or it goes—when it starts to . . .

"A photographer friend said to her, 'Look, Maria, you've had it all, the accolades and all that you can hope for. You've reached the saturation point. Everybody has seen your face everywhere! You're thirty now. They want eighteen and nineteen-year-olds.' Now a lot of other girls didn't have anything to fall back on—she had a husband and three lovely young girls. At that point in her life she should've been content, but she still based her security on her face and figure, and you could never fill her caldron of self-esteem up." He added, "It was a sad thing to see her deteriorate."

I asked Harry about Maria's attitude toward Marilyn: "She felt a little kinship to Marilyn . . . she'd say, 'I'd like to meet her.' But every woman was a competitor with Maria. I had hoped that she would meet Marilyn face to face. I thought they had that much in common." He could not recollect any reaction on Maria's part to MM's death.

MM had had plenty of reason to ponder the phenomenon of the virtual rash of supposed look-alikes. I once

Catherine's Halloween MM, circa '59.

Catherine and Marilyn in summer of '55.

'70's-style Catherine reflects on MM mystique.

asked Marilyn her opinion of Jayne Mansfield—then headed for Hollywood well publicized as "The New Monroe." Marilyn's reply was low-key, simple, direct: "I just wish she'd realize that there is room for everyone." The death of MM in 1962 cast an inevitable shadow over those who'd been playing a public role as *second MMs.*

In 1963 Maria authored a book, *Guide for the Amateur Photographer's Model.* By now time and life had done considerable damage to her relationship with her husband and children. There was a divorce and Harry retained custody of the girls. Maria "went to South Carolina." Harry recalls: "Like Arthur Miller said of Marilyn—that she demanded limitless love, and no one was capable of that—Maria was the exact duplicate. The same as Marilyn, she was an extremely sexy woman and was very insecure." But the most incredible parallel to Marilyn Monroe was one that would create for Maria Stinger a totally unique position among the *MM Girls.* Harry finished the story: "She was 36 when she took the pills—took that way out. The same age as Marilyn. Must've been Friday night she took the overdose. Saturday they discovered her, and she had been that way for quite a while. They took her to the hospital and they never brought her back. She died on the Sunday following Thanksgiving . . . in Columbia, and I don't even know where she's buried. None of us went to the funeral."

Despite the passage of more than a decade, even today Maria Stinger's MM-like image lingers on an occasional pin-up postcard still to be found in tourist shops along Miami Beach. For Harry Stinger it's another story: "It's amazing . . . I can conjure up an image of any acquaintance . . . and you know, I can't of Maria. I knew her so intimately, you know, I've wiped it out of my mind. It's extremely hard for me to visualize Maria in the flesh . . ." ☆

COSTUME PARTY

Halloween, 1959: at the age of twelve, done up in a platinum blonde wig, alluring false eyelashes, as transparent a gown as the traffic would allow, high-heeled shoes, her mother's furs, and a particular attitude of mind, Catherine Christ attended a costume party dressed as Marilyn Monroe and stole the thunder away from all of the other synthetic celebrities present. Indeed, upon Catherine's entrance variations of Kim Novak, Harry Belafonte, Carroll Baker, Bela Lugosi, Ava Gardner, Harpo Marx, Rita Hayworth, Audrey Hepburn, and a busty Jane Russell absolutely paled alongside her miniature Marilyn.

Media-wise, that decade's moviegoing public was made well aware of any number of would-be MM-type blonde Hollywood starlets., Ms. Christ represents that vast multitude of local citizens who emulated the superstar in situations taking place beyond the glare of publicity.

Though Catherine was never a "Monroe fanatic," she easily recalls, even today, many of MM's motion pictures and the impression Marilyn made on her in those films. Catherine's interest in Monroe was inspired more so by a brief encounter between the two that occurred during the summer of 1955 in New York City. She told me, "I remember it quite well, as if it were yesterday." Having just viewed the celluloid MM on screen in *The Seven Year Itch,* and now some short blocks away from the Times Square movie theater, Catherine suddenly found herself face to face with actress Monroe, the *real* person: "Marilyn didn't have any makeup on, and she was dressed like anybody else on the street. Her face was shiny and soft. I'd imagined that if I ever met her she'd be wearing a shimmering gown and heavy make-up, but outside of the fact that she was very pretty, she looked like any other person."

They were introduced by Catherine's older brother, who asked if he could grab a quick snapshot of the two females before MM's car sped away. Ms. Christ continued, "Actually, I would never have known she was Marilyn Monroe, and I was too stunned to recall our conversation." About the unexpected simplicity of the real MM, she added, "We were both 'plain', but she was *also beautiful,* and I felt a feminine jealousy even at eight years old!"

I asked Catherine if she was ever impressed by any of Monroe's imitators, the *MM Girls* of the fifties: "I saw Mamie Van Doren in *Untamed Youth* several times, but only be-

Marilyn Monroe embraces Jim Haspiel at her home in '59.

cause I wanted to hear a song on the film's sound track." Mention of the early Sheree North elicited a quick, "I don't even know what she looks like." About Britain's MM, Diana Dors, "I remember the name so well, yet I can't place her anymore." Catherine opined, "I don't think that anyone could have come *up* to Marilyn. There really was *no comparison.* The others should have found their own screen personalities to develop." Ms. Christ told me that only one of the *MM Girls* of that era had ever conjured up the original, however briefly, for her: "The Edie Adams Muriel Cigar commercial *reminded* me of Marilyn Monroe. Edie's hairstyle, her attitude, and so on."

As a youngster, Catherine also met the most famous of the *MM Girls,* Jayne Mansfield. "The situation was the same as with Marilyn—Jayne wasn't wearing any makeup. But her hair was snow white, and her face did not seem pretty to me. Jayne appeared to *be* the part she played for the public. I did see some of her films, but I can't recall their titles, or for that matter her in them." Curiously, there was a genuine *Mansfield touch* to Catherine Christ's Halloween-style Marilyn Monroe; the mini MM was wearing a pair of borrowed silver hoop earrings that were originally owned by Jayne, who'd worn them in her 1956 screen test for 20th Century-Fox studios.

Ms. Christ's children, Davy and Scot, entered the room, signaling an end to the interview just as Catherine was commenting on all of the *MM Girls* collectively: "They were just a group of human beings living off *someone else.*" ☆

Fifties MM girls: (clockwise), Jayne Mansfield, Diana Dors, The Real MM, Mamie Van Doren, Edie Adams and Sheree North.

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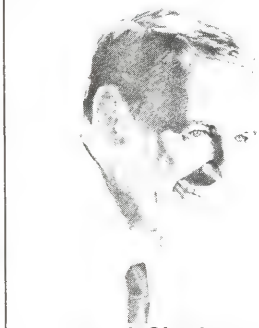
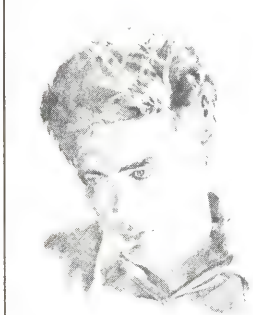

Frank Sinatra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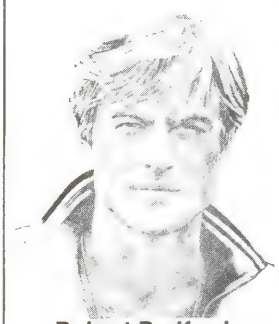
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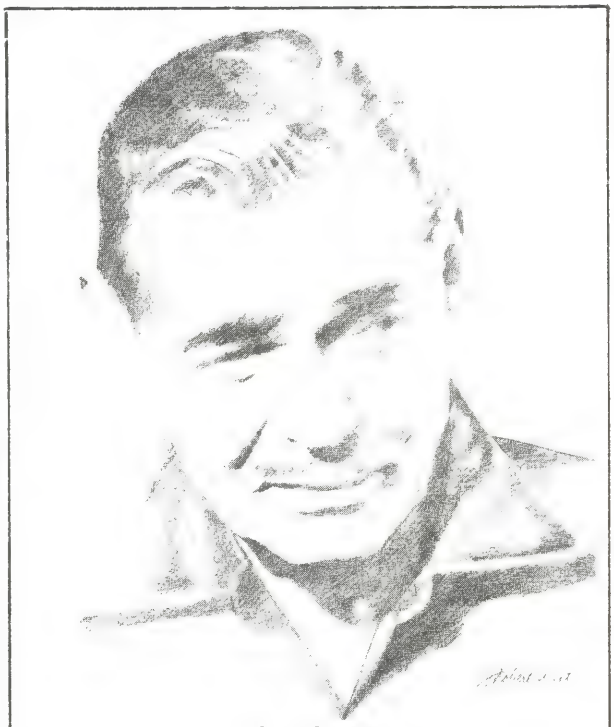
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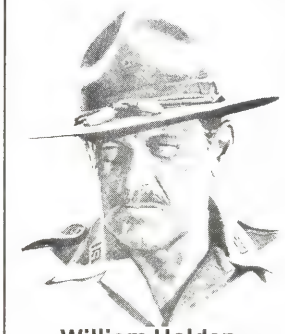
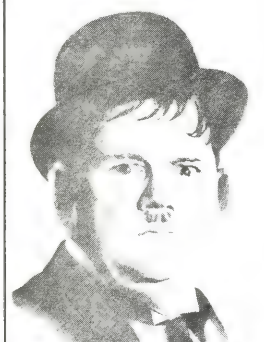

William Holden

Marilyn Monroe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"The Rebirth of a Hollywood Film"

by Mike Lefebvre

Neglected among the many classic motion pictures are the "cult movies" which have film patrons lining up around the block to see and having the studios who own the films asking why?

These handful of films are often neglected, because when initially released by their respective studios, they bombed! Shelved away, they await for the "word of mouth" to resurrect them from their storage space, then book them in a specialty theater for its original devotees to enjoy once again.

With this renewed interest, the word of mouth is spread from one friend to another. Soon the theatre owner notices his receipts are unusually good. This means a return engagement! As the procedure continues, other theatre owners take note and book the film. And others follow suit. Through continued word of mouth, a "bomb" becomes a hit, and can finally be appreciated and at the same time make the studio back any losses originally incurred.

Perhaps one of the most popular cult films is the *Rocky Horror Picture Show* (1975—20th Century-Fox). Old Hollywood and new Hollywood clash to present a musicalized tribute to those great horror films of the '30s and '40s. Billed as the first transylvanian transvestite musical, *Rocky Horror* presents to the audience not only a nostalgic look at horror films, but a 1950-style musical score that combines a new kind of thrill to its audience. This is what has viewers dressing up as characters from the film and showing up at the midnight show shouting out the film's dialogue in unison with the actors on the screen.

Based on the hit London play, creator Richard O'Brian (who portrays Riff Raff in the film) assembles the most bizarre breed of characters with a fine cast of actors to portray them. The story (at the beginning) is a simple one. Brad and Janet, two young newlyweds, are caught in a storm when their car conks out. Sound familiar? To no one's surprise, the only place to get out of the rain is an old Gothic mansion, right out of any horror film. Once invited inside, the story takes a new twist. We find Brad, Janet and ourselves invited to a transylvanian convention, complete with the most unusual characters one could ever want to experience. What goes on during the course of the film is a thrill that one won't forget. There is no wonder that today's youth flock

to the midnight shows around the world. *Rocky Horror* promises a new and different experience after each repeat viewing.

Unlike the *Rocky Horror Picture Show,* Paramount's 1972 release of *Harold and Maude* took several years longer to achieve cult status with the perennial line around the block. *Harold and Maude* actually received acclaim in Europe and developed its following there, long before America rediscovered the film. Because of its phenomenon there, a stage play of the film was developed, and quickly became a hit. The play has also received rave notices in other countries, including a Canadian production starring Glynis Johns as the 80-year-old Maude. A production is also slated for New York this year.

The film, however, is a subject which still has filmgoers buzzing. The story by Colin Higgens (*Silver Streak* and *Foul Play*) centers around a 20-year-old boy's desire of death. The film offers vignettes of his fake suicide attempts, followed by his relationship with an 80-year-old woman. Bud Cort, a Robert Altman alumni, delicately portrays young Harold Chasen who tries to find himself through his morbid pleasures, only to cause problems with his mother (Vivian Pickles), who naturally chalks his behavior up to the late Mr. Chasen's eccentricities. Enter Ruth Gordon as Maude, whose carefree lifestyle catches Harold's eye. An unusual relationship develops that audiences would normally find difficult to comprehend, but by the film's end has them still wanting more.

The comedy has many moments of laughter and other moments of tenderness. One scene has a quick shot of Maude's wrist displaying numbers of a sort, indicating her tenure in a concentration camp. This brief moment allows the viewer to understand her character a little bit more and to realize Harold's attraction to this lady who disregards the conventional law and order in today's society.

Doesn't sound much like a comedy, but the film brings out the same laughter as one would derive from viewing a Marx Brothers film. *Harold and Maude* brought a new meaning to comedy films.

Unfortunately, Paramount didn't really know how to promote this "little film." Its simple ad art was something to turn away any filmgoer. Apparently it did the job and the film died a quiet death.

However, those audiences who initially saw it told their friends. So when small independent theatres started to book it, those friends and original supporters went to see it. It soon developed a repeat audience. With even more continued viewers discovering the film, *Harold and Maude* was off and running as a "new" cult film.

Seeing what a successful run it was having at those specialty houses, a firm appropriately called Specialty Films acquired *Harold and Maude* from Paramount Pictures for a short time. Earlier, Specialty had great success with *King of Hearts,* another film that had developed a following. *Harold and Maude* did good business for Specialty's owners, actress Pat Finley and her brother Randy. Paramount, not to be outdone by its own film, reacquired the movie and rereleased it nationally. But once again the film's advertising didn't do the film justice. It appears that the new generation of audiences will have to hear about it from a friend.

What makes the *Rocky Horror Picture Show, Harold and Maude* and a handful of others develop a cult of followers is simple. First, the film must have an offbeat flavor to it. Secondly, it must be a film that you could label as "different." Finally, the film should contain a fair amount of humor. In the case of the *Rocky Horror Picture Show,* the film had that something unusual that audiences were looking for, be it the music, camp, or as in the case of *Harold and Maude,* death with humor. Black comedy isn't anything new. We've had a trace of it in many films —from the Todd Slaughter offerings

Continued on Page 42

Movie Nostalgia Collections

Collectors invited to participate

by Robert Kendall

Avid movie collector **Iona Patterson,** Knott's Berry Farm Indian, **George** and **Robert Kendall.**

Brooklyn theatrical boarding house operated by Mrs. Richardson, mother of film buff collector, **Iona Patterson.**

Movie Nostalgia has not only proven to be a *fascinating* hobby for film buffs, but it has also proven to be a very *profitable* one as well. When film collector Joe Mass recently paid over $2,000 for an original film poster from a Pearl White silent movie, he broke the record purchase price for a movie poster. And film queen of the silents Mary MacLaren, who starred opposite Douglas Fairbanks in "The Three Musketeers" in 1923, sold an autographed photo from Charlie Chaplin for $120. And of course, the Judy Garland auction, where a Garland scrapbook sold for $6,000 indicated just how valuable collections can be.

Hollywood Studio Magazine has also become a collector's item, and certain rare issues are selling for $10 and more, making the magazine's caption, "*Every Issue a Collector's Item*" ring true.

So *many* readers of Hollywood Studio Magazine have movie nostalgia collections of their own, that the publishers have decided to display photographs of some of these priceless collections in a special feature series. **From our readers,** we would like to know in no more than 2 double-spaced typewritten pages what the collections consist of, the value of the collection, some photographs of the valuable items, along with a story of how the collection began. It would be of great interest to our readers to know the background of the collectors, why one star or certain stars or particular kinds of movies caused them to go into collecting.

To launch our series, we are going to tell about a collector, whose movie scrapbooks were given to me by Frances Farrah, an actress from Hollywood, Florida. She was the niece of Iona Patterson, who saved all the interesting pictures that make up the scrapbooks.

Iona Patterson grew up in a theatrical boarding house her mother ran in Brooklyn. The bandmembers of the John Phillip Sousa band stayed at this boarding house. Her brother George Richardson was a Broadway stage actor, and Iona was a model for Vogue Magazine.

A few miles away in New Jersey Thomas Edison invented moving pictures. Many early films were photographed in Brooklyn. Still standing is the Vitagraph Studios in Brooklyn where Rudolph Valentino starred in "The Sheik." Valentino galloped over Coney Island sand dunes. The winner of the first Academy Award was a resident of Brooklyn named Emil Jannings.

Among the movie stars from Brooklyn are Clara Bow, Mel Brooks, Chuck Conners, Tony Curtis, Richard Dreyfuss, Jackie Gleason, Elliot Gould, Susan Hayward, Danny Kaye, Mary Tyler Moore, Mae West, Shelley Winters, as well as Barbra Streisand and Woody Allen.

Iona Patterson particularly enjoyed the film about John Phillip Sousa and his band, "Stars and Stripes Forever."

Following her marriage, she came to California. Her interest in films continued and her scrapbooks did too. She had scrapbooks of the Broadway stage stars, silent film stars, and then the movie stars of the sound movies. The early pictures were in black and white or sepia-tone, and the later pictures in color as the big fan magazines turned to color. She also had some original Hurrell photographs. Since obtaining this film collection I have never had an appraisal placed upon them, as I wanted to keep them. However, when the Publisher of Hollywood Studio Magazine suggested I share with the readers of our magazine the background of the collection, as well as the pages from the scrapbook itself I was pleased to share the pleasure of the interesting pages of pictures Iona Patterson put together while she lived in Brooklyn, New York and Hollywood, California. We hope other readers will be inspired to do the same thing, so as wide an audience as possible can appreciate the work that has gone into the collection. ★

Ed. note: Collectors: address all correspondence and stories to HOLLYWOOD STUDIO Magazine, Attention: Robert Kendall, P.O. Box 1566 *, Apple Valley, Ca. 92307.*

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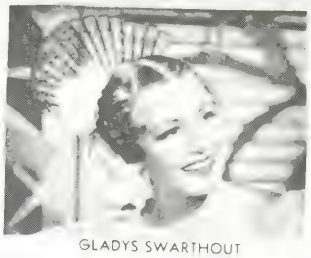

GLADYS SWARTHOUT

Ann Sothern

DOLORES DEL RIO

France Drake.

JEAN HARLOW.

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JOAN BLONDELL.

Una Merkel.

CONSTANCE BENNETT

LEADING *men*—not a leading man—is the new idea in the casting of Joan Crawford's next picture, and the plan has been carried out to perfection with Robert Montgomery and Clark Gable to make up a dazzling triangle you'll see in "Forsaking All Others."

GRACIE ALLEN

MARLENE DIETRICH

LUISE RAINER

Gene Raymond

Theda Bara and her Russian wolfhound, Czar Nicholas

Ronald Colman (he's "The Man Who Broke The Bank At Monte Carlo") and Joan Bennett. It's good to see Ronald's moustache back again after "Tale of Two Cities," isn't it?

How Charles Finley, acquired his valuable Jeanne Crain collection

by Charles Finley

Jeanne Crain, the mother of seven children, the star of over forty films and one of Hollywood's all-time most beautiful women.

Thirty-five years ago I noticed a letter from Jeanne Crain's name had fallen from a movie marquee in Bay Shore, Long Island, New York. It was that moment in 1944 when I picked up the letter and returned it to the girl at the box office that I first noticed Jeanne Crain. It was a movie poster advertising "Home In Indiana," that caught my eye. I just couldn't believe that face, how could one woman be so beautiful? I ran home with my school books under one arm and quickly went to work cutting the grass and helping my mother clean the house to earn my 25¢ weekly allowance. The next day was Saturday and I hurried off to the early afternoon first showing of the film. I sat through "Home In Indiana," three times in a row and knew then I had a school boy crush on my new idol Jeanne Crain; thirty-five years later I still love her. After the movie I swapped the poster which I still have today. Since that time I guess I've seen "Home In Indiana," over 100 times. This was Jeanne Crain's first starring role and halfway through the filming of the picture, director Henry Hathaway phoned back from the Indiana location to Fox boss Darryl Zanuck to tell him he had better raise her salary, she was going to be a star!

Jeanne Crain did indeed become an overnight sensation. She was quickly to star in such hits as "Margie," "State Fair," "Centennial Summer,"

Charles Finley proudly shows his idol a few of the more than **30,000 items** he has collected in 35 years on her career.

During Jeanne's many years in films she gave much time to **charity work.** She sold war bonds to helping paralytic children.

From A Beauty Contest Winner To A Super Star And Mother. Jeanne Crain Survived A Winner.

PHOTOS FROM THE CHARLES FINLEY COLLECTION

Jeanne makes a guest appearance with the U.S. Marine Marching Band while on location.

Jeanne, Mary Anderson, June Haver, Gale Robbins and Trudy Marshall after their Fox contracts were finalized.

The musical "Gentlemen Marry Brunettes," was shot in France. Jeanne, Jane Russell, Rudy Vallee, Scott Brady and Alan Young.

As an Indian Jeanne found faith with Leslie Nielsen in "The Journal of Hope," on T.V.'s General Electric Theatre.

Backstage at the Moulin Rouge, Jeanne helps introduce singing star Amalia Rodrigues from Portugal along with Greer Garson, Rhonda Fleming and Jane Powell.

Jeanne and Bob Hope take a break during the filming of one of his T.V. specials on which Jeanne appeared.

"The Second Greatest Sex," was a hit western musical with Jeanne, George Nader, Bert Lahr, Keith Andes, Mamie Van Doren, and Kitty Kallen

One of over 25 T.V. appearances Jeanne made was this one, "Meet Me In St. Louis," with Myrna Loy and Jane Powell.

"Leave Her to Heaven," "You Were Meant For Me," "Winged Victory," "Cheaper By the Dozen," "A Letter to Three Wives," "Pinky," "Apartment for Peggy," and "The Fan." During the forties, her fan mail was second only to that of Betty Grable and Jeanne was making three pictures a year.

People often ask me, what attracted me to spend some 35 years collecting only one star. My answer is simple, her beauty, personality, warmth, sex appeal, charm, acting and of course, those magnetic eyes. In person Jeanne Crain is just as wonderful. She's natural with a flair for glamour and is kind and always considerate to all her fans and charities. It took me 27 years before I actually met her in person but the wait was well worth it.

My massive collection today on her life and career is valued at over $30,000 and is considered by experts to be one of the largest in the entire world on one star. Several years ago it was on exhibit at the Los Angeles Celebrity Center in part and later Jeanne and I appeared on N.B.C.T.V. News Special called "Fandom." More than 60 national and international magazines have done articles on the collection including *Newsweek, Liberty* and Vanidades *Continental.* The very first items I ever collected were the penny dixie cup ice cream tops with film stars' pictures. I have three of those and in todays market they sell for $15 to $25 each in old book shops. My collection has now over 300,000 news clippings from the four corners of the earth and about 75,000 stills. Among the most expensive items are original portraits never published and then there are bubble gum wrappers, tea and dress labels, lobby cards, endless posters, sheet music, playbills, a screen test, recordings of her many radio and television appearances, food ads, calendars, baby cards, scripts, magazine covers which total over 500 with her photo, post cards from some 16 counties, weight cards, autographs, books plus four of her original paintings, and on and on and on.

During the fifties Jeanne Crain became one of Hollywood's top ten money makers at the box office with such pictures as "O'Henry's Full House," "Belles On Their Toes," "The Joker Is Wild," "Take Care Of My Little Girl," "People Will Talk, "Vicki," "Man Without A Star, "The Fastest Gun Alive," "The Tattered Dress," "Duel In The Jungle," "City of Bad Men," "The Model and The Marriage Broker," "Dangerous Crossing," and others. It was during this time I began to expand my collection by trading with overseas collectors. Japan, Australia, Denmark, Germany, France and Italy all had other fans who wanted material on their favorite stars in trade. It was expensive but I received many magazines featuring entire Jeanne Crain films with pictures, pocket book novels which used her face on the covers, foreign posters advertising her movies and most valued were snapshots fans had taken of her at the Berlin Film Festival and in the airport at Rio in South America or in her car in London. Wonderful and unusual items began to pour in and I spent about two hours every day just filing all the new treasures. It was also during these years Jeanne became active in such T.V. hits as "The Great Gatsby," on Playhouse 90 and "Escape To Memphis," with Burt Reynolds on Riverboat, to name but two of some 25 roles she enacted over television. I began to haunt the television studios for stills or scripts she had used and a new avenue of collecting began.

It was during the sixties and seventies Jeanne began to branch out in her career, she toured the United States in such play productions as "Janus," "The Philadelphia Story," "I Found April," and "Claudia." I followed her everywhere collecting playbills, local reviews and her local radio and T.V. appearances to promote the plays. Between stage roles, she returned to Hollywood to film, "Madison Avenue," "Guns Of The Timberland," "Twenty Plus Two," "Hot Rods To Hell," "The Night God Screamed," and "Skyjacked," (her last screen appearance with Charlton Heston in 1972).

It was in the mid-sixties Jeanne went to Italy and made three films. One with John Barrymore Jr. "Daggers Of Blood," another with Vincent Price and Edmund Purdom "Nefertiti, Queen Of The Nile," and "Pontuis Pilate," with a cast of thousands. During this time I contacted fans in Rome and wrote to the Trans-Lux Studios for clippings and magazines, stills, posters, etc. Some of the items I received are most valued and beautiful. Italy went wild over Jeanne and magazine after magazine ran color photos of her at work and play in and around Rome.

Jeanne Crain was born with a good business head but always placed her career second. As the mother of seven children her long-running marriage to Paul Brinkman came first. Because of this Jeanne often lost out in some of Hollywood's biggest hits such as "All About Eve," "Three Coins In The Fountain," and "The Robe." Retired from the screen today Jeanne divides her life between her ranch at Lompoc and her homes in Westwood and Emerald Bay, California. She loves to paint the Renaissance period and even gardens now and then. Having worked since the age of fifteen, Jeanne Crain gave the world many roles they will long remember.

I am always anxious to help other collectors get started and hear from those who can aid with my collection. Charles Finley, 58 Carmelita Street, San Francisco 94117, California. In the near future I hope to exhibit my collection in San Francisco and one day in a Hollywood museum permanently for others to share and enjoy. But heaven knows it would take a museum to house all my giant collection ★

Zooful of Animals Make "Star Wars" Sounds

2nd in series

"Stars and Their Pets"

Tal Kaligher, a longtime Studio subscriber and writer of several articles which have appeared in this magazine, has sent in this interesting photo collection of stars and their pets and animal stars who have become famous . . . from the thirties, forties and later.

Many of those strange and unearthly sounds in the space fantasy film, *Star Wars,* were a mixture of grunts and groans recorded from animals, says the movie's sound specialist Ben Burtt.

Burtt, who received a special Oscar for the alien and robot voices he created for the film, returned recently to his alma mater, the University of Southern California, as a guest speaker at the 32nd annual national convention of the University Film Association.

"A good sound track in a feature film should go unnoticed and be taken for granted," Burtt told the some 250 university film teachers attending the conference. "I learned with *Star Wars* that there's a whole world of interesting and creative goals you can go after with sound. There's a lot of magic you can do with sound that may not occur to you.

"I was on an all-out search to look for real, but unfamiliar sounds—especially ones that weren't everyday recognizable items," he explained, adding that his "finds" were located in some of the most unusual places. The laser gun firings, for instance, were the slowed-down recordings of moving guy wires on a radio tower in the Mojave Desert. The supersonic zoom of villain Darth Vader's spaceships was a combination of an elephant scream and a 747 jet landing at Los Angeles International Airport.

To establish the vocabulary for the alien and robot voices, Burtt recorded a menagerie of animals. Chewbacca, the friendly Wookie, for example, was a mixture of several bears and a walrus at Marineland.

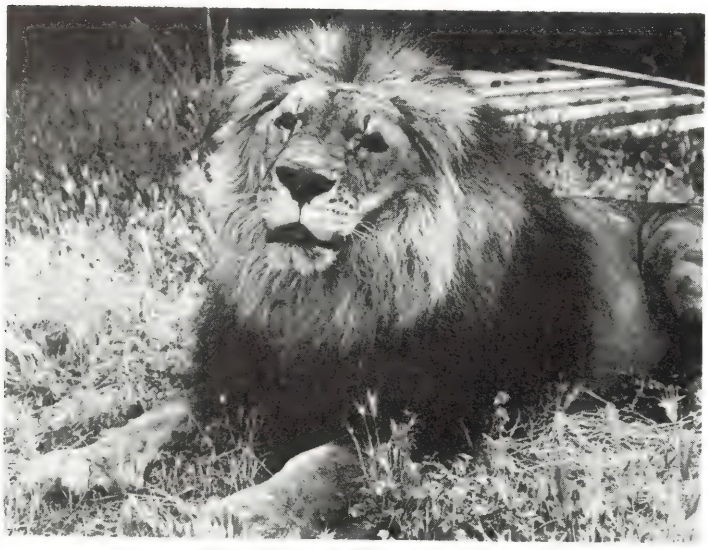
He said he tried to avoid using a Moog synthesizer, because the "sound generated by a synthesizer tends to be too pure (abstract) when cut into the sound track."

He did, however, use a synthesizer when making the voice for robot R2D2. For this mechanical character, he used his own voice speeded up as the organic element and the synthesizer as the electronic component.

Since graduation, Burtt has been working with his mentor, George Lucas, also a USC graduate, at Lucasfilm Limited in San Anselmo, near San Francisco. Burtt's latest project is a holiday television special about a family of "Wookies." ☆

—Isabel Jewell

Won-Ton Ton, a Paramount star, "the dog who saved Hollywood," shown on the set with Ricardo Montalban.



Major, the friendly lion and scene stealer in Walt Disney production *Napoleon and Samantha,* starring Will Geer, Johnny Whitaker and Jodie Foster.

Gus the Mule in a Walt Disney production about a Yugoslavian mule who kicks 100-yard field goals. Also starred Don Knotts and Edward Asner.

This was a rare one, **Stanley the Snake** in a film of the same name.

Paul Newman and **Bruno the Bear** in a scene from *The Life and Times of Judge Roy Bean.* Bruno was a 1973 Patsy Award nominee.

Cheryl Miller with a beautiful tiger on the unforgettable TV series shot in Africa.

1972 Patsy Award winner, **Ben,** in *Willard.* He's a big one!

Elsa Lanchester with a pooch, **Giggles,** which she is rescuing from the L.A. Animal Shelter. Possibly a future star!

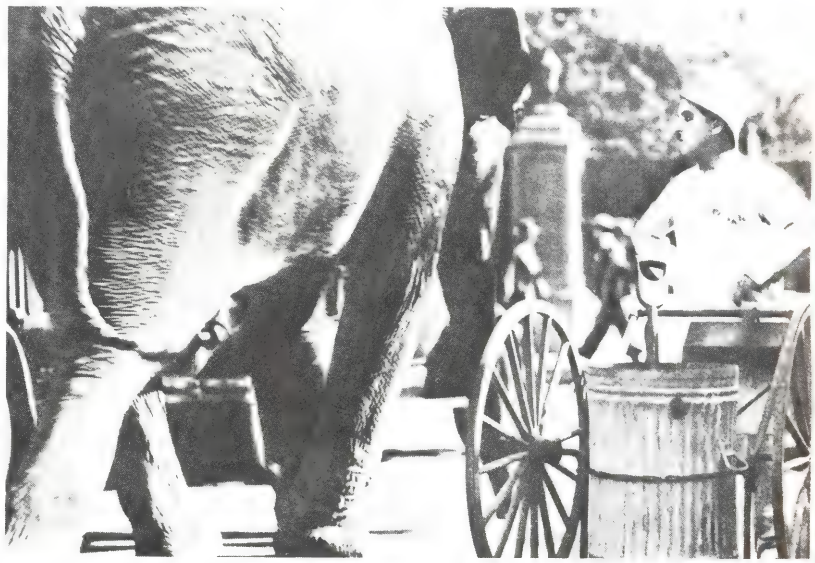
Peggy Sims with her pet white Plymouth Rock who was at home inside or outside her home.

Who will ever forget **Daisy** and her brood of five in *Blondie for Victory,* with **Arthur Lake** as Dagwood.

Most famous police dog star, **Rin-Tin-Tin,** who reputedly saved a studio because of his many successful movies, makes a change in a script.

Frances in the Navy (1955), the talking mule with **Donald O'Connor** and **Martha Hyer.**

Joe Martin, famous ape star of the twenties, and his three newly imported mechanicians preparing for a speed trial at the Universal City track.



Charlie Chaplin, as a street cleaner in *City Lights,* has trouble with **Anna May,** famed elephant star.

Tom Mix and **Pauline Stark** in that old thriller, *Eyes of the Forest.* The famous **Tony** with Tom can be seen in the background.

Remember **Johnny Mack Brown** and his famous horse? Johnny, an Alabama football star, was discovered by the noted character actor, George Fawcett, in the twenties.

Stars and Their Pets continued next issue;

LEE GRAHAM ... MAN ABOUT TOWN

Bette Davis and **Glenn Ford,** co-stars in two films, enjoyed a rare reunion at the Hollywood Women's Press Club Golden Apple Awards. (Photo by Yani Begakis.)

Ginger Rogers and **Fred Astaire** were together again — in front of the cameras. But not the motion picture kind — the paparazzi variety.

The reunion took place at the Masquers Club where Ms. Rogers was honored with a testimonial dinner before leaving on a South American tour. Although she wasn't there, Katharine Hepburn best analyzed the chemistry between Fred and Ginger, "She gave him sex and he gave her class." This marked the first time Rogers and Astaire had seen each other since the mid-Seventies when Ginger bumped into him at Chasen's and invited Fred to watch a rehearsal of her night club act. He turned her down with "Mary dear, I just couldn't watch another dance rehearsal." Both Ginger and Fred denied they used to fight. "We may not have always been in agreement, but we didn't fight."

Among those on the dais was **Gene Raymond** who co-starred with Dolores Del Rio in "Flying Down to Rio" (1933) which the lesser billed apple-cheeked Ginger and thin faced Fred promptly wrapped up as their own. Ah, yes, Gene remembers it well!

Others sharing their reminiscences of Ginger who, from Charleston champ of Texas danced her way to superstardom before making her mark off the dance floor in dramatic roles, included **Dennis Morgan** drinking, of all things, "bourbon and grapefruit juice." Dennis was Ginger's leading man in her Oscar winning "Kitty Foyle" as well as the less successful "Perfect Strangers." Eve Arden told a hilarious Ann Miller story which occured when the girls were making "Stage Door." Pat O'Brien recalled "20 Million Sweethearts" in which Ginger Powell introduced "I'll String Along With You." M.C. George Jessel, wearing medals, stars, ribbons and rings, introduced Joseph Cotten who played opposite Ginger in "I'll Be Seeing You" (he recalled when non-drinking Ginger jumped behind the bar asking "What'll it be? Chocolate or vanilla?"); George Montgomery, her vis-a-vis in "Roxie Hart"; and Barry Sullivan and Carol Lynley who toiled with Ginger in the best forgotten "Harlow."

★

Harold Robbins never does anything in a small way. His new best seller, "Memories of Another Day," with a first printing of 300,000 hard covers, has an advance sale of over $1,500,000. So the prolific author gave a party to celebrate. Well, wouldn't you?

Robbins' gorgeous Grace was at his side to meet and greet guests at the Beverly Hills Hotel launching of the book which brought out 500 of their most intimate friends. I told you Harold doesn't do things in a small way.

Among celebs in the mob: Barbara Eden, Billy Daniels, Gene Barry, Virginia Mayo, Eartha Kitt and Red Buttons.

★

Two legendary British film figures arrived in Tinseltown the same week, **Richard Greene** and **Jessie Matthews.**

"Why are you in America?" I asked Greene at a penthouse party for him. "I wanted to see if the Indians and natives are still getting along," he answered.

With his wavy dark hair thinning and his waistline expanding, Greene is not as spectacularly handsome as in his Hollywood movies or British made T.V. series, "Adventures of Robin Hood." But ladies, his famous dimples are still in place.

Greene sold his breeding farm in Ireland and returned to London to resume his career. After spending the holidays with his Brazilian wife, Beatriz, in London, he left for Canada where he is "trodding the boards" in "Dial M For Murder."

Richard told me why his age is listed at 65 when he is 5 years younger. When Darryl Zanuck brought him here in the late Thirties, his first assignment was to make love to **Loretta Young** in "Four Men And A Prayer." The studio felt a 19-year-old shouldn't be playing opposite Ms. Young (25 at the time), so his aged was upped to 24.

Speaking of Loretta, Richard explained she was unable to attend the party because she had fallen off a marble table while pruning her roses, chipped a tooth and got too scratched up to go out.

★

"The Dancing Divinity," **Jessie Matthews,** performed on the West Coast for the first time and was

Richard Greene in the late Thirties when he was Hollywood's new heartthrob. **Richard Greene** today with **Lee Graham, Hermione Baddeley** and **Anna Lee** at party in his honor. (Photo by Yani Begakis.)

totally enchanting in two concerts at the Mayfair Music Hall benefiting the Society for the Preservation of Variety Arts.

While she may no longer be young, her indomitable zip remains. Ms. Matthews (72) moves so gracefully it is amazing that she suffered a broken hip when a stage collapsed while she was doing "Lady Windemere's Fan" a couple of years ago. And last March she underwent an ulcer operation. A line from one of her pictures is her credo: "Old people are just young people who've been lucky enough to survive."

Jessie had a veddy British farewell before returning to England. **Anne Lee** felt Jessie, with whom she had worked over 40 years ago in "First A Girl," couldn't go home without a party. Anna's English manor was the setting for tea and crumpets. Helping to pass the watercress sandwiches was Anna's famous writer husband, 86-year-young Robert Nathan.

And, naturally, there was a large British contingent. Wilfred Hyde-White, Hermoine Baddeley, Juliet Mills, and that smashing English actress of yesteryear, Frances Drake, and husband, Hon. Cecil John Arthur Howard, son of the nineteenth Earl of Suffolk, were among those saying "cheerio" to Jessie. Oh, yes, there was a strange party crasher. A "cockney" cat dashed in and even though he was thrown out repeatedly, the socially inclined feline kept returning each time the door was opened for new arrivals.

★

"I'd like to wish you all a pleasant "Easter," Santa Claus ho-ho-hoed at the Hollywood Women's Press Club's 39th Annual **Golden Apple Awards** luncheon at the Beverly Wilshire Hotel. "Santa Claus" is also known as Tim Conway and a very funny man indeed.

Then & Now — **Jessie Matthews** when she was England's "Dancing Divinty" and as she looked in concert at the Mayfair Music Hal. (Photo by Frank Edwards.)

Carol Burnett received the Louella O. Parsons Humanitarian Award, presented by Harriet Parsons. In her "sincere PTA suit" with a sore throat that made her "sound like Brenda Vaccaro on a good day," Carol spoke with deep feeling about the necessity of combating the dope problem plaguing our teen-agers.

The top ovation went to **bette davis** who also got the biggest laugh after Jill Clayburgh (Female Star of the Year) remarked that she always thought the age of thirty was "over the hill." Ms. Davis retorted, "If thirty is over the hill, I'm over the tallest alp."

John Travolta, last year's "Star of the Year" won the Sour Apple, presented to the celebrity who most believes his publicity. What a difference a year makes!

Cocktails started at eleven thirty a.m. And there is an advantage to drinking in the morning — you don't have to plan your day.

★

Charles Pierce brought his devastating humor to Studio One's Backlot Theatre. He was at his funniest as he noted that "Marlene D. Trick wants to play Sandra Dee's teenage daughter or described Joan Crawford in "Possessed as "a Mexican who comes to L.A., drinks the water, and becomes constipated."

As for the fact that he works in a dress, Charles explains, "I sold my tuxedos to Shirley MacLaine.

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The Hollywood Rebels, ***Montgomery Clift-Liz Taylor***/cover. Excerpts & stories from autobiographies. Brando interview & Cauliflower Alley Heroes. Lana Turner Interview. The New "Bs." James Whitmore.

58. **DECEMBER 1978—Vol. 12, No. 10**
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60. **MARCH 1979—Vol. 12, No. 12**
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61. APRIL 1979—Vol. 13, No. 1
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62. MAY 1979—Vol. 13, No. 2
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63. JUNE 1979—Vol. 13, No. 3
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65. SEPTEMBER 1979—Vol. 13, No. 5
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66. OCTOBER 1979
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67. NOVEMBER 1979
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MGM "More stars than there are in heaven" also 40th Anniversary ***Wizard of Oz collectors special,*** The Wizardary of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montomgery.

68. DECEMBER 1979
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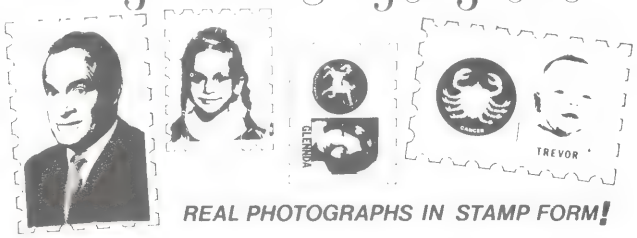

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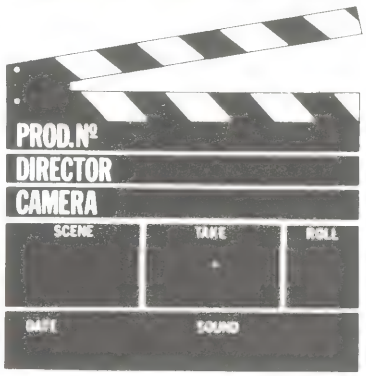

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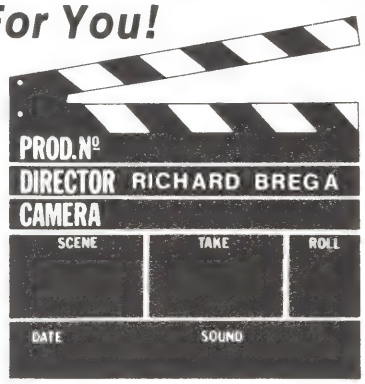

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HOME MOVIE and VIDEO NEWSREEL

by Mike Lefebvre

MARKETING FILM INTERNATIONAL (45 West 45th St., NYC, NY 10036) has recently entered the Super-8 sound market with a big splash. They have secured from *Paramount Pictures*, the rights to reproduce Super-8 sound condensations and more excitingly . . . full length features. All ready available are *Saturday Night Fever, Grease, The Godfather, The Godfather Part 2, Chinatown, Once Upon A Time In The West, Barbarella, The Longest Yard, Marathon Man, and Black Sunday.* Also featured is a special version of 3-400 footers of *Barracuda*, a non-Paramount title.

***

KEN FILMS (560 Main St., Fort Lee, NJ 07024) has finally released the Selznick classics and Abc circle films as reported here a few months ago. The sad news that we hinted at concerning the features being edited is sadly true. Ken Films (doing business as ABC film library) has explained that they wanted to keep the running times between 80-83 minutes, to hold the prices at the same $189 per film. This editing policy only concerns their color titles: *Duel In The Sun, For The Love Of Ivy, Charly, Junior Bonner, The Killing Of Sister George, The Last Valley, Lovers and Other Strangers, Straw Dogs, They Shoot Horses Don't They, Adventures of Tom Sawyer, Too Late A Hero, Whatever Happened To Aunt Alice, and Take The Money And Run.* The Black and White titles will be complete as released. They are: *Little Lord Fauntleroy, Notorious, Portrait of Jenny, The Spiral Staircase, Spellbound, Intermezzo, The Paradine Case, and Rebecca.* As mentioned, the price for either color or black and white is the same, $189.

***

IF PRODUCTIONS, INC. (Box 32005 Cincinnati Ohio 45232) is a mail order film that specializes in rock 'n roll films on video and super-8 sound. They offer a brochure at no charge, featuring many rare appearances of *The Beatles and Elvis Presley.*

***

UNIVERSAL 8 (445 Park Ave., NYC, NY 10022) may have some very impressive new releases out such as *Jaws, Battlestar Galactica, and Animal House,* all in either 200ft or 400ft super-8 sound editions; but how many collectors realize that there are longer editions available? For some unexplained reason, the foreign film market is treated preferably better. Available overseas in 800ft editions are *Jaws, Battlestar Galactica, Slapshot, The Hindenberg, The Sting* and others. Fortunately, many films here in the states are importing them, so collectors are able to purchase them without too much problem. Do not write Universal 8 concerning the 800 footers, since they can only sell the shorter versions. Instead contact one of the many mail order firms who specialize in offering many other lines of Super-8 sound. Hopefully the home movie division of Universal 8 here in the state will realize the potential market for the 800 footers.

From Univeral 8, we switch to **UNIVERSAL 16** (8901 Beverly Blvd., Los Angeles, CA 90048 - with offices in Atlanta, Chicago, Dallas, and New York City). Many film collectors also rent films for parties and other get-to-gethers. Universal 16 has just released their "Showcase Catalog" featuring many blockbuster titles. Included in the colorful catalog are: *Animal House, Jaws, Jaws 2, Smokey And The Bandit, The Brinks Job, Sgt. Pepper, The Wiz, Buck Rogers, Battlestar Galactica, and House Calls.*

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"I call this photo *Mother and Spotted Child,*" said Selena. "I look so darned proud."

Selena Royle

In 1954, after a very successful career in films and the stage, Selena Royle left Hollywood. She and her husband, former actor George Renavent, decided to pack up their belongings and head south. They eventually settled in Guadalajara and to this very day Selena is first lady of the American community and known to many. A great number have never met her in person but know her as the author of her famous book, *Guadalajar As I Know It, Live It, Love It.* The book, first published in 1966 and now in its sixth edition, is required reading for tourists and English-speaking residents.

The daughter of professionals, Edwin Milton and Selena Fetter, she was born in New York City and began her career on the stage at the age of sixteen in her father's *Launcelot and Elaine* at New York's Greenwich Village Theatre. Following this auspicious debut Selena was seldom out of work. She appeared in *Peter Gynt* and received unanimous acclaim from the critics and followed this with appearances in many stock companies from coast to coast. "Golly, I've worked in every facet of show business but the circus," said Selena. "In radio I often worked from 14 to 18 hours a day, starring in *Camille, Man and Superman* and many other classics until in 1931 when I was given my own show, *Woman of Courage.*"

In 1928 Selena married Earle Larimore and worked with him in a number of Theatre Guild plays and in 1931 when many actors were out of work because of the Great Depression she was playing in Galsworthy's *The Roof.* It was at this time that she and two other actors organized the *Actors' Dinner Club* for the benefit of their unemployed friends. A few years later she was called to Brooklyn to make her motion picture debut in *Escapade* with Claudette Colbert. Although her marriage to Larimore ended in divorce in 1936, Selena continued to work in the theatre and because of her connection with the Actors' Dinner Club was the natural choice of the American Theatre Wing to establish the Stage Door Canteen in New York early in World War II.

Selena Royle as she appeared in the role of Glenn Ford's mother in Columbia's air epic, *Gallant Journey.*

In 1942 she was offered the leading role in *The Sullivans,* and this part led to a long list of films including *Mrs. Parkington, The Green Years, Till the End of Time, Gallant Journey, Summer Holiday* and many more. While working in *The Heiress* with Miriam Hopkins she and actor George Renavent were married. They had known each other for many years and following their marriage worked together in several plays the two of them had written.

"I have no idea how many films I have appeared in," continued Selena, "but there were times when I was doing two at a time. I often thought that was the root of blacklisting. I must have been a thorn in some well-upholstered flesh."

In all probabilities Selena might have remained in Hollywood and continued making films had it not been for the infamous blacklisting during the McCarthy era. In the hysterical climate of the day almost no one cited as "subversive" could find employment. Steadfastly declaring her inno-

Continued on Page 42

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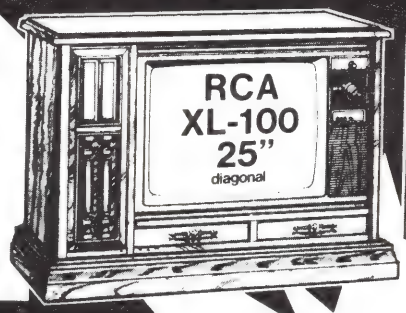

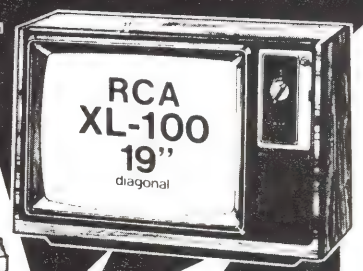

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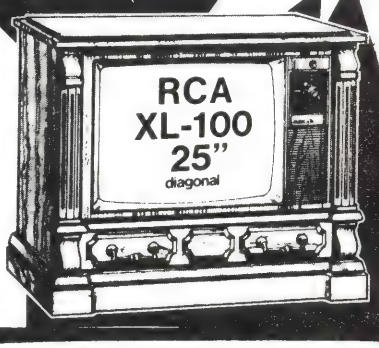

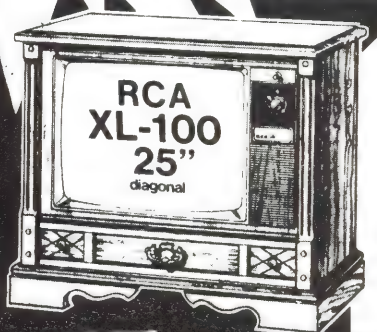

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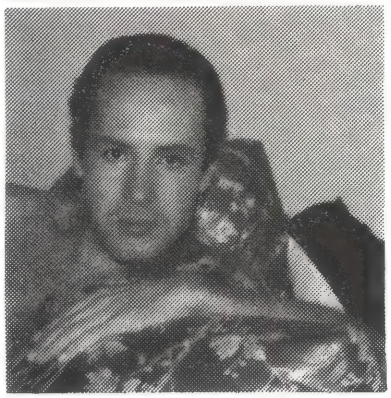

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SELENA ROYLE Continued

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cence Selena wrote an article, "I Was Blacklisted," which ended in a moving statement of her allegiance to her country. The witchhunters at that time finally apologized, told her they were convinced she was "pure" and pleaded with her to "call off her dogs."

"I think you will see from all the news I have sent you," said Selena, "that I am far from retired. I've just moved my activities from Guadalajara to Teuchitlan and I'm trying to find time to do a rewrite on my autobiography. Most of my time is required at Desarolle Integral de Familia, one of the best of government organizations dedicated to help the families of Mexican needy or those interested in advancement. For instance, we have 86 enrolled in a sewing class, 14 nurses, 100 and some odd kindergarten, dancing, cooking and other activities. We are starting all kinds of things but the one thing I won't do is teach English!"

Following the death of her husband in 1968, Selena devoted most of her time to writing. Two of her books, *A Gringa's Guide to Mexican Cooking* and *Guadalajara As I Know It, Live It, Love It,* have met with great success. In addition she writes a column about Guadalajara for *The News* (Mexico City) and for a time was in the real estate business. One of the founders of the Dispensario Dr. Banada in 1957, Selena has more recently preferred to personally devote her time to giving help to those in need. ☆

Rebirth of a Hollywood Film
Continued

to *Dr. Strangelove* and *Catch-22.* At the present, *Thundercrack, Eraser Head,* and *Pink Flamingoes* rank as popular cult films—not titles that are at all familiar with the usual film-going public. All of these offbeat films must have that something special going for them. You need more than comedy. Of course, comedy doesn't hurt. While the Three Stooges may have admirers with their slapstick, an offbeat line from Groucho from an old Marx Brothers film can turn the man into a cult figure in the '80s.

As long as we have movies, and as long as we have theatres, we will always have that long line of people waiting to see once again their favorite film . . . the cult movie. ☆

Celebrity Dining

Geni Charlesworth

Actress **Lucile Benson** (shown) is greeted by **Roger Castro,** owner-host of the popular La Villa Latin American and Mexican restaurant on Melrose Avenue, Los Angeles. Ms. Benson was recently a member of a dinner party that enjoyed one of the delicious Latin specialties, Paella de la Valenciana. Open for luncheon, dinners and Sunday brunch.

Michel Ohayon, (shown r) owner of the fantastic **Koutoubia** restaurant, 2116 Westwood Blvd. hosted us for the best Moroccan dinner we have ever had the pleasure to enjoy. The wine list was one of the most outstanding in the city. The accessories and service in the lovely little Moroccan restaurant were outstanding. Your inquiry - call 475-0729.

Pretty waitress, Eiko, assists **Vern Lanegrasse,** T.V.'s Hollywood chef with selecting some Japanese specialties at the popular **Joy of Tempura** in Woodland Hills. The colorful restaurant offers a Tatami Room, regular dining room, cocktail bar and lounge and unique Sushi Bar and Tempura Bar, luncheon and dinner.

We had the pleasure of dining with **Robert Lee** and his very attractive wife, **Carol,** on a recent night in Ray Marshall's beautiful big new Acapulco Mexican restaurant on South La Cienega Blvd. Robert is the co-owner of the highly successful Ho Toy's Cantonese restaurant in Sherman Oaks and with brother William of the magnificient Jade West in Century City — the Valley restaurant recently celebrated twenty-five years of service. The Lees have always been a popular celebrity spot, too, and Robert tells me the younger generation of stars have discovered them. **Christy McNichols** was a recent two nights in a row diner with friends.

***

Anyone who has never met "The Little Man Who Wasn't There!" has the opportunity now! **Jerry Frick,** innovative owner of the **Mikado Japanese restaurant** and handsome Mikado Best Western Hotel on Riverside Drive, North Hollywood, has "hired" the guy to play piano, a beautiful Steinway Grand in the lobby of the restaurant. The talented musical gent that you can't see, but can hear, plays all the favorite songs of today and yesterday and in the style of many musical greats. Both luncheon, cocktailers and diners seem to enjoy the mysterious gent's ability. Secret, of course, is the latest thing around, a computerized piano.

***

Congratulations to **Madelyn** and **Jacques Don Salat** and their partner-Chef **Jean Bellordre** of **Le Cellier** in Santa Monica. The award-winning French restaurant has won many fans over the past ten years and they celebrated their tenth anniversary this January, 1980.

Notables and celebrities such as Jacques Cousteau, the Ralph Bellamys, Henry Morgans, Pat O'Briens, Lloyd Nolans, Richard Burtons, and many, many more nice people have made this charming restaurant one of their regular dinner places over the years.

***

Jack Webb in for dinner with a party of friends and enjoying his own special table nearby the front entry of **Femy Cramer's** exotic **China Trader** supper club on Riverside Drive in Toluca Lake. Over the years, the 'Trader has attracted such celebs as Dorothy Lamour (she formerly lived a few blocks away!) Jonathon Winters and family and more. Mrs. Cramer has added dancing, now, both live and top recording in the big enter-

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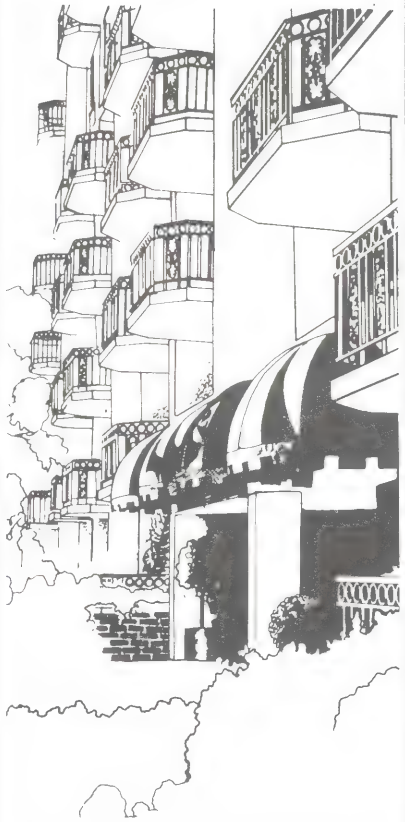

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***

Vern Lanegrasses TV's Hollywood Chef with pretty Mary Ann Gibson (fresh from her Las Vegas stage stint) and Judge and Mrs. James Vallis were hosted for dinner at the **Aux Delices French restaurant** in Sherman Oaks by Mr. and Mrs. Ray Krause (he is VP of National Sales for Papagni Vineyards). The late supper came after the introduction of a new film about the Papagni Vineyards and wines at a special showing in Universal Studios prefaced by a delightful cocktail party.

***

Manager, **Peter Turney** greeted Olie and Palma Hunt (you've seen Olie in umpteen commercials) at **Michael's Canoga Inn,** Canoga Park after their recent cruise around the world. Peter is the irrepressible Englishman, a former vaudevillan now doing commercials, too. In addition to his position as genial Manager for Christian Bernaert, owner of the Inn, he also writes a column and is now shaping up some of his old vaudeville material for a shot at Milt and Bill Larsen's Variety Arts Center downtown.

***

Speaking of wines, Londoners Michele Tooth and John Bromley the owners of Oscar's Wine Bar & Restaurant on the Sunset Strip are still in happy shock from seeing the beautiful color photos and recipes of the restaurant spotlighted in the current (Nov./Dec.) Wine World, a gourmet magazine that goes all over the world. Patrick Zindt did the magnificent photography

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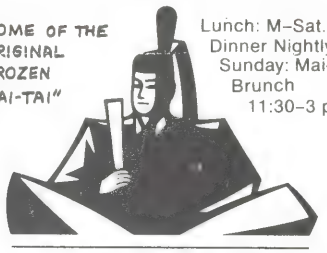

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First Annual "Youth in Film" Awards

A smashing success.

by Robert Kendall

The first annual "Youth in Films" Award drew a packed house, as those attending crowded the rooftop dining room of the Universal Sheraton Hotel in Universal City. The audience displayed enthusiasm and great interest as the fascinating program unfolded under the capable direction of "Youth in Films" Award founder Maureen Dragone.

Peggy Lloyd, blonde and glamourous daughter of film great Harold Lloyd introduced Maureen Dragone, who told the audience about her inspiration for the overlooked youth in the movie industry. Their talent, their entertainment gift to the appreciative audiences deserves special recognition, Maureen explained. And then, vivacious Maureen started the entertainment portion of the banquet event off with film clips of Jackie Coogan and Sybil Jason.

And then Peggy presented the Master and Mistress of Ceremonies, Jackie Coogan and Sybil Jason.

A giant array of youth film stars from Hollywood's Golden Era, proceeded to make presentations. There was Gloria Jean, looking as lovely as she did in those Universal musicals, Rina Ottolina, Lassie Ahern, Peggy Ann Garner, Marcia Mae Jones, Edith Fellows, Jimmy Lydon, Michele Tobin, Patsy Garret, and Linda Watson.

Jackie Coogan held the audience's attention as he told of his own movie experiences as a kid star. But it was Jane Withers who brought the house down, with her impromptu humor, the gift for comedy that gives her rightful claim to film great status.

Maureen's radiant smile as the awards were given displayed her obvious delight in observing the happy resources of the award winners when their names were announced.

The winners were: Gary Coleman, *"Best Comedian-Juvenile-Male or Female 1978-79"* (The Jane Withers Award)

"The Nutcracker Fantasy," Sanrio Communications; *"Best Musical Entertainment Featuring Youth-TV or Motion Picture."*

Michael Jackson "Off The Wall," Epic Records; *"Best Juvenile Musical Recording Artist * Male".*

Evelyn "Champagne" King- "Shame," RCA Records: *"Best Juvenile Musical Recording Artist * Female"*

"Little House on the Prairie," NBC; *"Best TV Series or Special Featuring Youth"*

Maureen Dragone

Adam Rich

Meegan King, "Days Of Our Loves," NBC: *"Best Actor-Juvenile Daytime Show"*

Tracy Bergman, "Day Of Our Lives'; NBC: *"Best Actress-Juvenile Daytime Series."*

Adam Rich, "Eight is Enough," ABC: *"Best Actor-Juvenile TV Series or Special."*

Charlene Tilton, "Dallas," CBS, *"Best Actress Juvenile TV Series"*

Diane Lane in "A Little Romance," Warner Bros., *"Best Actress Juvenile Motion Picture* (The Sybil Jason Award).

½ "A Little Romance," Warner Bros. *"Best Motion Picture Featuring Youth."*

Dennis Christopher, "Breaking Away," 20th-Century-Fox; *"Best Actor Juvenile Motion Picture,"* (The Jackie Coogan Award).

Maureen Dragone, the originator and founder of "The Youth In Film Awards," and Hollywood Women's Photo and Press Club is a Foreign Correspondent, representing the Irish Independent Newspapers of Dublin, Ireland. Maureen follows in the footsteps of her mother Nora Laing, London Evening News Correspondent, and founder of the Golden Globes Awards. The idea came to her when she saw how hard her son Michael, now a drama student, worked for recognition. She felt young players have little chance of obtaining top industry recognition competing against seasoned performers.

That the industry agrees with Maureen was evidenced by the tremendous turnout, and turnaway crowd that showed up at the Sheraton-Universal for the event.

Stars in attendance included, Gary Coleman, Dennis Christopher, Adam Rich, Keith Mitchell, Noah Hathaway, Panchito Gomez, Meegan King, Mickey Martin, Genie Ann Francis, Tracy Bregman, Danielle Brisebois and Charlene Tilton.

Plans are underway to televise next year's Youth Film Awards; an event that should lend inspiration to the young film performers in the movie and television industry. ★

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ROD TAYLOR Collector wants esp. scrapbooks, clippings, candids, fan club material. B. Tyger. 2850 Ulloa. S.F., CA 94116. (10-11-12-'79)

WANTED: Anything on Peter Noone (Herman's Hermits) Please write Vickie Tillinghast, 5000 Butte St., #251, Boulder, Colorado 80301. (11-12-2-'80)

Wanted: **EVA PERON MEMORABILIA** and autographed material. Write: Walter Thomas, 24 California St., Suite 312, San Francisco, Calif. 94111. (Nov.-June '80)

WANTED — Buying complete *movie scripts* from Hollywood movies, 1930's, 1950's. J. Kessler, Box 160533, Miami FL 33116. (2-3-4-'80)

WANTED: anything on Marlena Dietrich Josephine Baker. Much material on these and others to exchange. J.J. de Werk, PO Box 1556, 3000 RN Rotterdam, The Netherlands. (2-3 '80).

WANTED: Dated, complete Redford articles 1959-1969; Redford articles from March, July and November 1972 British Photoplay. Evelyn Peters, 1312 Princeton, Dayton, Ohio 45406. (2-3-4-5 '80).

WANTED: anything on Carol Burnett. Cassettes of T.V. specials. R.J. Gilliam, 838 15th St., Apt. 5, Santa Monica, CA 90403. (2-3-4 '80).

WANTED: TYRONE POWER material - movie, magazine or files on him. Will buy. Allan Wilson, 133 Linden Ave., Malden, Mass. 02148. (2-3 '80).

WANTED: ERROL FLYNN material - movie, magazine or files, etc. Will buy. Write to: Allan Wilson, 133 Linden Ave., Malden Mass. 02148. (2-3 '80).

WANTED: BOOKS on western film stars or magazines. Cyril Lush, 24 Cookstown Rd., St. John's NFLD, Canada A1C4G8 (2-3 '80).

WANTED: SOUVENIER PROGRAMS including Helen of Troy, War & Peace '56, Ivanhoe, Samson & Delilah, Egyptian. Philip Jaeger, 2107 Elizabeth, Zion, Ill. 60099. (2-3 '80).

WANTED: Any material related to *Greta Garbo,* Ruth Gordon and Bud Cort. (Stills, Scrapbooks, etc). Send inquiries to Richard McLeod, 153 S. Jefferson St., Mobile, Alabama 36602, (205) 433-0300. (2-3-'80)

WANTED TO BUY: Movie magazines from the 30's, 40's and 50's. Also sheet music, lobby cards. Anything on Susan Hayward or Robert Taylor. Write to: Beth Cohen, 14011 N. 48th Way, Scottsdale, Arizona 85254. (2-3-'80)

I am interested in anything on Judy Garland, Barbra Streisand, Fred Astaire, Ginger Rogers, Humphrey Bogart, Lauren Bacall, and Clark Gable. Sue Langlais, RFD2, Hastings, MN 55033. (2-3-'80)

WANTED: Material on Mamie Van Doren, Elaine Stewart, Debra Paget, Mara Corday, Marla English, Laurette Luez and Joan Collins. Bobby Franklin, P.O. Box 558, Clarkesville, Georgia 30523 (2-3-'80)

Looking for early Judy Garland films on Beta Video Tape. David Goodwin, 5235 N. Citrus Ave., Azusa, CA 91702. (2-3-'80)

WANTED: Glenn Miller Memorabilia. Posters, lobby cards, sheet music, photos, etc. Also seek Life and Curious Death of Marilyn Monroe by Robert F. Slatzer. Joan Perry, 1925 Otay Lakes Rd., #70, Chula Vista, CA 92010. (2-3-'80)

WANTED: **BACK ISSUES** of Playboys, 1st issue Dec. 1953, Paris Match 1962, Eros, Nov. 1962, Photoplay Oct. & Nov. 1949, Sept, 1950. Write to Sandy Oss, 29455 Milton, Mad. Hgts., MI 48071 (12-2-'80)

WANTED: Any and all material on Betty Grable, Vivien Leigh and "Gone With The Wind." Particularly "GWTW" paper dolls and VHS video cassettes of B. Grable movies. Robert G. Buchanan, 277 West 22nd Street, New York, NY 10011. (12-2-80)

WANTED: Photos, clippings, info on **BOBBY DRISCOLL.** Jim Cumberledge, 6031 So. 2230 E.S.L.C., Utah 84121. (12-2-'80)

WANTED: VHS or ¾" videotape of old movie musical trailers, trailers from Gail Russell films, Doris Mary Ann Kapelhoff TV Special (1971). Reply to Barry, Box 8021, North Hollywood, Calif. 91608. (10-11-12-2-'80)

WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357, Albert St., Oakland, CA 94619. (10-11-12-2-'80)

WANTED: All types of material on Humphrey Bogart. Write Linda Jaczynski, 124 East Bagley Road, Apt. 5, Berea, Ohio 44017. (12-2-'80)

WILL TRADE — I have pictures/clippings of every star (1920's, 30's, 40', 50's), Bow, Crawford, Eddy/MacDonald, Faye, Grable, Ball, Gable, James Dean, and much more. For every picture of Shirley Temple *child star* sent to me, I will send your favorite star, on a picture for picture basis. Carroll, 145 North 23rd, Kenilworth, New Jersey 07033 (12-2-'80)

WANTED: Any material on Bette Davis. Rich Garzaniti, 1802 Flemington Drive, Troy, MI 48098. (12-2-'80)

Anything wanted on **JULIE ANDREWS** please write to: Anita Kleinschmidt, Mr. Thorbeckestraat 22, 2gg, G.G. Barendrecht, Holland. (12-2-'80)

WANTED: Early TV shows on VHS format videocassettes — especially Westerns and 'live' comedy/variety. Also want Dell annual "Who's Who" magazines. Have old TV guides "and TV films" for sale/trade. Send 50¢ stamps for list or SASE with inquiries. Joe Oleksiewicz, 430 E. Nelson Avenue, Alexandria, VA 22301. (12-2-'-4'80)

WANTED: All **SHIRLEY TEMPLE** items, state price and condition in first letter. Mildred Busch, 6717 Adirondack, Amarillo, Texas 79106. (12-2-'80)

WANTED: **MEMORABILIA** on GWTW, Gable, Lombard, V. Leigh, Gene Kelly, June Allyson and the MGM musicals. Nancy Chan, 1218 Acadia Ave., IMilpitas, CA 95035. (12-2-'80)

WANTED: I am very interested in finding the movie song sheet — "You Made Me Love You" from the film "Broadway Melody of 1938." It must be original and have Judy Garland on the cover. If anyone has this particular sheet, or any other Judy Garland Sheetmusic for sale. Please write! Robin Cook, 4357 Albert St., Oakland, CA94619. (12-2-3-4-'80)

WANTED: **OLD TOM MIX** photographs and **ELIZABETH TAYLOR** stills. Dick Dearwester, 2253 Sullivant Ave., Columbus, Ohio 43223 (12-2-'80)

WANTED **LOBBY** (11x14) & **INSERTS** (14x36) on Betty Grable movies. Please write Ray Blackledge, 676 Roberts Ct., Merced, CA 95340. (12-2-'80)

Wish to buy slides of **LIZA MINELLI & JANE POWELL.** Darrell Bennett, 1899 Monroe Dr., N.E., Atlanta, GA. 30324. (12-2-'80)

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GWTW COLLECTORS CLUB, free details. write to: Jim Ridenour, 1 West Old Liberty Rd., Sykesville, MD 21784. (12-2-3-4-'80)

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Cinema Chat *A Touch of Nostalgia*

By Doug Elmo Brooks

London Evening News

We All Loved Marguerite Clark

This charming scene of Marguerite Clark and Jack Mulhall in the Paramount-Artcraft offering, *All of a Sudden Peggy* about April, 1921.

Remember Her?

Still petite and attractive at 43, Mary Brian, who as a schoolgirl played Wendy in the first film *Peter Pan* more than 25 years ago, arrived in Australia to take the lead in a stage show. Until her marriage 10 years ago to illustrator Jon Whitcomb she was known as Hollywood's No. 1 bachelor girl.

NAZIMOVA

□ What became of the actress Nazimova—she was known simply by that name?

■ Alla Nazimova (above) died in 1945. She was trained in Moscow but settled in New York. She starred in Ibsen, Chekhov and O'Neill plays and also in films.

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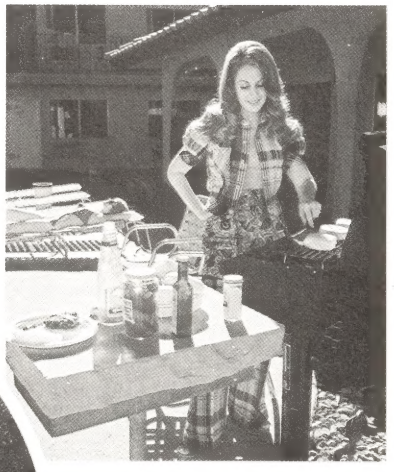

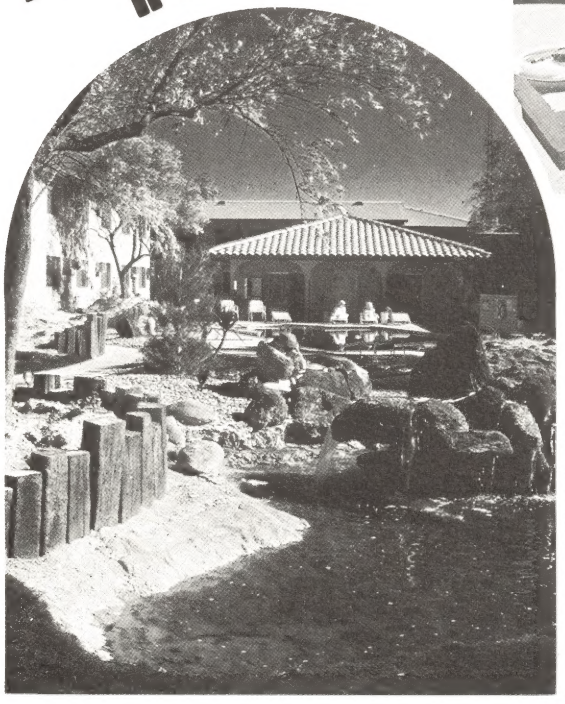

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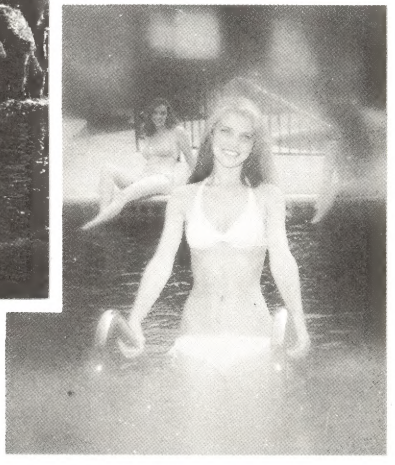

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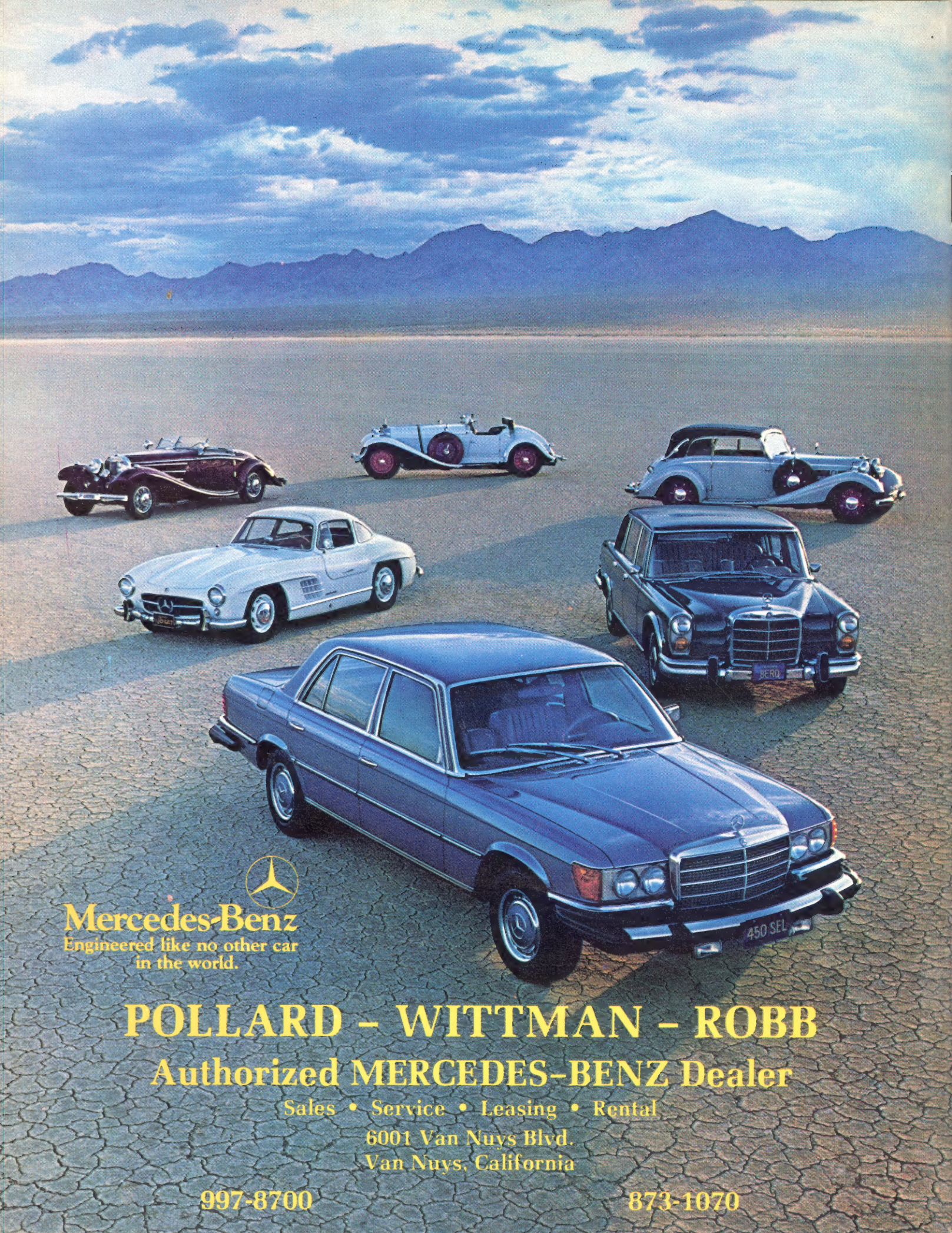

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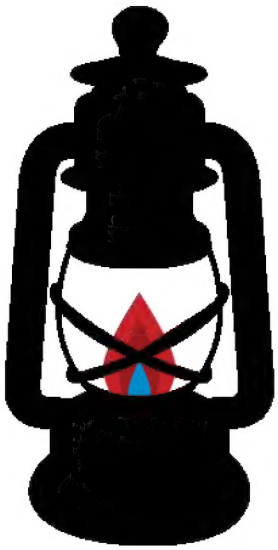

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